

Knight Letter

The Lewis Carroll Society of North America



Spring 2016

Volume II Issue 26

Number 96



Knight Letter is the official magazine of the Lewis Carroll Society of North America.

It is published twice a year and is distributed free to all members.

Editorial correspondence should be sent to
the Editor in Chief at morgan@bookgenius.org.

SUBMISSIONS

Submissions for *The Rectory Umbrella* and *Mischmasch* should be sent to
morgan@bookgenius.org.

Submissions and suggestions for *Serendipity* and *Sic, Sic, Sic* should be sent to
andrewogus@gmail.com.

Submissions and suggestions for *All Must Have Prizes* should be sent to
joel@thebirenbaums.net.

Submissions and suggestions for *From Our Far-Flung Correspondents* should be sent to
farflungknight@gmail.com.

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ISSN 0193-886X

Chris Morgan, Editor in Chief

Cindy Watter, Editor, Of Books and Things

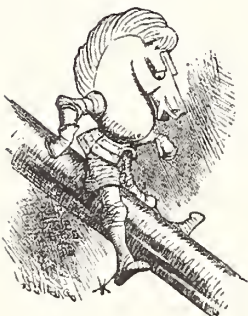
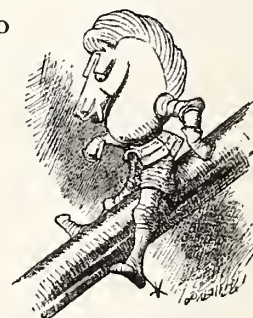
Rachel Eley & James Welsch, Editors, From Our Far-Flung Correspondents

Foxxe Editorial Services, Copyeditor

Mark Burstein, Production Editor

Sarah Adams-Kiddy, Proofreader

Andrew H. Ogus, Designer



THE LEWIS CARROLL SOCIETY OF NORTH AMERICA

President:

Stephanie Lovett, president@lewiscarroll.org

Vice-President:

Cindy Watter, hedgehogccw@gmail.com

Secretary:

Sandra Lee Parker, secretary@lewiscarroll.org

www.LewisCarroll.org

Annual membership dues are U.S. \$35 (regular),
\$50 (international), and \$100 (sustaining).

Subscriptions, correspondence, and inquiries should be addressed to:

Sandra Lee Parker, LCSNA Secretary

PO Box 197

Annandale, Virginia 22003

Additional contributors to this issue: Mary DeYoung, Mark Stoll, Brian Tlatch

On the cover: The White Knight, by Ángel Domínguez from his *Looking-glass* (p. 43)

Contents

THE RECTORY UMBRELLA

<i>A Capital Time (Was Had by All)</i>	1
<i>Alice in Six Languages of Spain, & the Mysterious "Perfect Horse"</i>	16
JUAN GABRIEL LÓPEZ GUIX	
<i>Arcane Illustrators: Natalie Chau</i>	21
MARK BURSTEIN WITH ADRIANA PELIANO	

MISCHMASCH

<i>Leaves from the Deanery Garden—Sic, Sic, Sic —Serendipity</i>	23
<i>Ravings from the Writing Desk</i>	27
STEPHANIE LOVETT	
<i>In Memoriam: Elizabeth Swados</i>	29

CARROLLIAN NOTES

<i>Shrinking and Growing</i>	30
MARK BURSTEIN	
<i>Alice: 150 Years and Counting...</i>	30
BYRON SEWELL	
<i>A Matter of ConCERN</i>	30
<i>A Galaxy Far, Far Away</i>	31
<i>Japan's Ballet Studio Fleurs</i>	31
KIMIE KUSUMOTO	
<i>Statuesque</i>	32
<i>Dash It All!</i>	33
MARK BURSTEIN	

OF BOOKS AND THINGS

<i>The Rountree Illustrations</i>	34
MARK BURSTEIN	
WWAD?	34
<i>Alice in a World of Wonderlands</i>	34
JAN SUSINA	

<i>Beware the Little White Rabbit</i>	37
ROSE OWENS	

<i>Alice in Wonderland Decoded</i>	38
ROSE OWENS	

<i>Alice's London Adventures in Wonderland</i>	39
CINDY WATTER	

<i>Alice in Manhattan</i>	
<i>Alice in Central Park</i>	
<i>Two Alice Statues in Central Park</i>	40
MARK RICHARDS	

<i>After Alice</i>	40
RAY KIDDY	

<i>150Alice</i>	41
ANDREW OGUS	

<i>Under Ground, ill. Charles Santore</i>	42
ANDREW OGUS	

<i>Looking-Glass, ill. Robert Ingpen</i>	42
ANDREW OGUS	

<i>Looking-Glass, ill. Ángel Domínguez</i>	43
ANDREW OGUS	

<i>The Annotated Sylvie and Bruno</i>	43
SARAH ADAMS-KIDDY	

<i>Wonderland and Looking-Glass, Richard Kelly, ed.</i>	44
AUGUST A. IMHOLTZ, JR.	

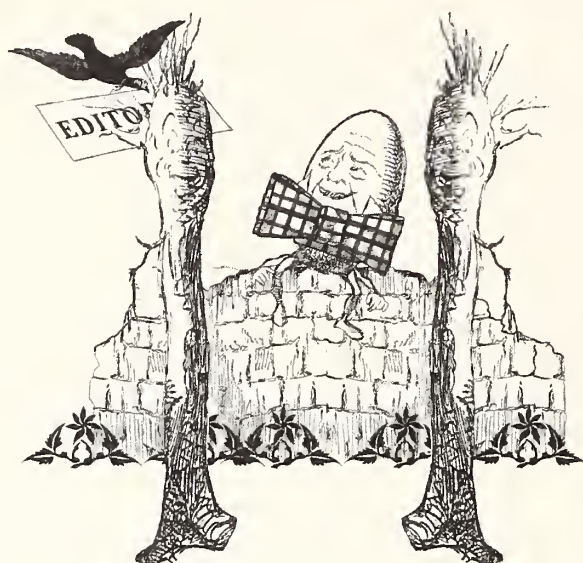
<i>Lewis Carroll: Photography on the Move</i>	45
CINDY WATTER	

<i>Crystal's Adventures in a Cockney Wonderland</i>	46
CINDY WATTER	

<i>Evergreen</i>	47
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FROM OUR FAR-FLUNG CORRESPONDENTS

<i>Art & Illustration—Articles & Academia—Books— Events, Exhibits, & Places—Internet & Technology— Movies & Television—Music—Performing Arts—Things</i>	48
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I write this as I sit in the Morgan Library—no, not that one, the other one, in my house! I’ve taken over the editorial helm from the estimable Mahendra Singh, who so expertly piloted the *Knight Letter* through the Carrollian waters over these past few years. I offer him both my gratitude and a tip of the Hatter’s hat! I’ve been enjoying getting to know and work with the dedicated *Knight Letter* crew of editors, artists, designers, photographers, and correspondents. I was the editor of *BYTE* magazine many eons ago, so it’s nice to be back in the editorial ecosphere once again.

A highlight of this issue is “A Capital Time,” a detailed report of our Spring 2016 meeting in Washington DC. It was by all accounts one of the best LCSNA meetings in recent memory, spanning four days and featuring a wide array of talks, exhibits, and informal gatherings—and the rare chance to see the crème of Carrollian items from four private collections, at the Library of Congress, and other venues.

Also in this issue is “Alice in Six Languages of Spain” by Juan Gabriel López Guix. Among other things, it reveals the startling fact that a popular 1952

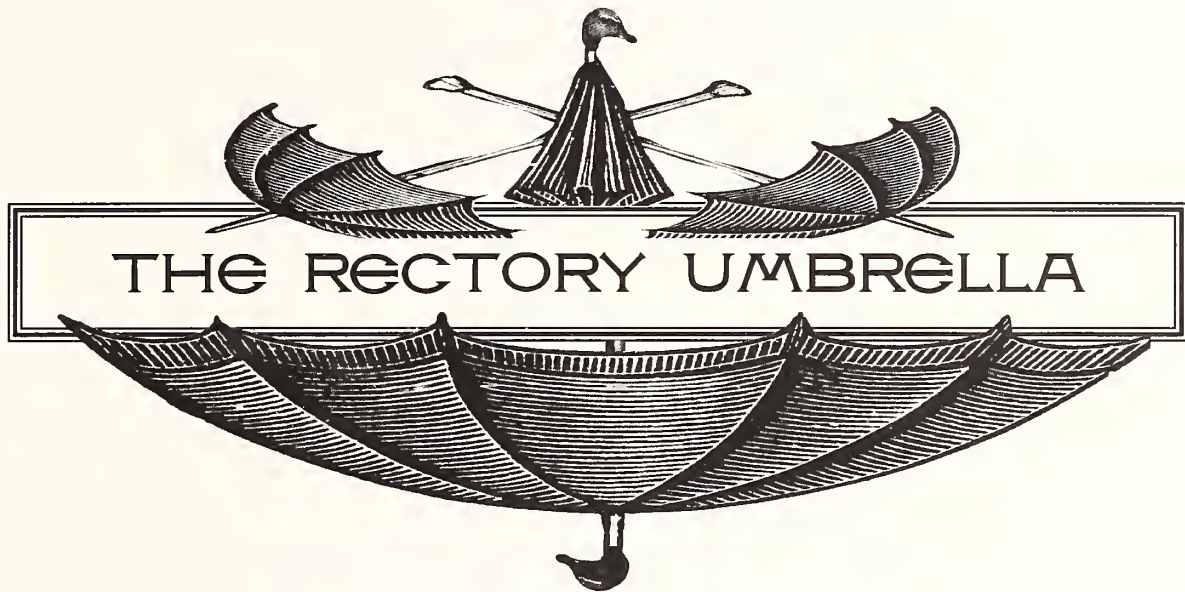
Spanish translation of *AAIW* by Rafael Ballester contains an entire chapter not in the original book, featuring a character called the Perfect Horse! At least thirty different Spanish editions of *AAIW* featuring the horse have appeared over the past fifty years, so, not surprisingly, many Spanish readers assume the character to be Carroll’s creation. López Guix notes that Ballester’s pastiche is highly successful, employing sophisticated Spanish/English wordplay.

One of our Far-Flung correspondents mentions that a BBC survey reported in *The Telegraph* notes that, when asked what classic books they are most likely to have lied about reading, Britons named *Alice’s Adventures in Wonderland* most often, followed by *The Lord of the Rings* and *Anna Karenina*. I’d add Wittgenstein’s *Tractatus Logico-Philosophicus* to the list. It’s a fun-filled romp—no, really!

I’ll close by saying that a colleague once cautioned me against becoming an editor, saying that it was like being nibbled to death by ducks (or, in this case, borogoves). Well, let the nibbling begin!

CHRIS MORGAN

As your membership premium, this issue includes a double-DVD set, Alice’s Film Adventures before 1932. We are very grateful to David Schaefer for finding (and often restoring) these incredible rarities and sharing them with us.



A CAPITAL TIME

(was had by all)

Dozens of Carrollians merrily convened for a long April weekend in the DC/Maryland/Virginia area to continue the celebration of Alice150. After all, since the book was officially published on November 18, 1865, the sesquicentennial year really ends this coming fall! The event was even more packed with incident than usual, as visitors could view the Carroll holdings in the Library of Congress' Rosenwald (rare books) Room, *Alice: 150 Years and Counting...* at the University of Maryland's Hornbake Library (reviewed on p. 30) plus an adjunct exhibit of theatre and music materials in the Michelle Smith Performing Arts Library; and *four* private collections, which included what is possibly the oldest collection of Carrolliana in America.

... AND ALL MUST HAVE PRIZES

Ellie Schaefer-Salins

The 39th Maxine Schaefer Memorial Reading took place in the Young Readers Center (YRC) of the Library of Congress in Washington, D.C., on Thursday, April 14. Karen Jaffe of the YRC partnered with the nonprofit group "Everybody Wins! DC," which provides literacy support to DC Title 1 (predominantly low-income) schools, to bring 32 fifth graders from the J. O. Wilson Elementary School to the reading, with ten Society members also in attendance.

The YRC was decorated with *Alice* books in different languages and with many illustrators. There were also teacups and saucers that had been glued together to make whimsical Wonderland centerpieces, giving the whole room a distinctly Carrollian feel.

My husband, Ken Salins, and I read the Mad Tea-Party chapter. I played the Narrator, Alice, and the Dormouse, while Ken acted the March Hare and the Hatter. After the reading was finished, we took questions from the students. Subjects discussed included Alice's connection to Harry Potter, will we be seeing the new *Looking-Glass* film, and the like.

The Maxine Schaefer Memorial Reading has now given away over 1,600 *Alice* books to students in the United States and Canada. As Maxine's daughter, I would like to personally thank everyone for their continued support of this great event.

CARRY US BACK TO OLD VIRGINNY

Stephanie Lovett with Cindy Watter

Oodles of Carrollians occupied every possible space in the Burke, Virginia, home of Matt and Wendy Lane Crandall on Thursday evening, enthusiastically reconnecting with old friends or connecting with new ones, and enjoying the wonders chez Crandall as we experienced intense flashbacks of childhood (which included rage directed at deceased parents who did



Matt Crandall



*Mark Richards and Andy Malcolm, background,
Prof. Jerome Bump, foreground*

not encourage hoarding). The first space this weary traveler headed for was the Jabberwock Pub (normally the Green Dragon) on the back deck, where a bar wench was dispensing a variety of refreshing libations, featuring a celebratory Beamish Brew concocted for the occasion. People availed themselves of an array of SnickerSnacks and overflowed down to a level of the deck that overlooks another remarkable space: a Hobbit Hole. The entire yard is exquisitely landscaped, and one can travel through Mirkwood past the Hob-

bit Hole to Lothlórien, and detour into a peaceful Buddhist nook on the way, out past giant leaves from the Disneyland Alice ride. (Ellen Schaefer-Salins later remarked on the experience many of us have had, of discovering over years in the LCSNA that people have major talents and interests previously unknown to us, and Wendy's skills as a gardener impressed us all.)

The indoor spaces were full of people, and full of marvels as well. Downstairs was the headquarters of the Crandalls' jaw-dropping collection of Alice-related Disney memorabilia. Guests found it hard to believe that other such items from their holdings were on display at Geppi's Entertainment Museum (more on this below), because so much was on view, although those of us who had been there for the Spring 2008 meeting knew there was even more. Guests were captivated—and perhaps inspired—by the paintings and décor that turned the stairway into a fall down the rabbit-hole, and the screening room into a Wonderland. Carrollians also packed the living room, where duplicates from the collection were laid out for sale. The Crandalls took us downstairs and showed us one bit of Disney memorabilia that is certainly unique: the signature of Kathryn Beaumont (the first Disney Alice), in lovely calligraphy, on the wall next to the staircase. "If we ever move, we are taking the wall with us," vowed Wendy.

PAINTING THE ROSENWALD RED

Clare Imholtz, August A. Imholtz, Jr., & Cindy Watter

The second day of our meeting began at 10:00 a.m. on Friday in our nation's capital, with an exhibition of selections from the Library of Congress's Carol-

liana, in the Lessing Rosenwald Room of the Library's majestic Jefferson Building. Mark Dimunation, Chief of the Rare Book and Special Collections Division, displayed for us not only the scrapbook Lewis Carroll kept at Christ Church from 1852 to 1872 (KL 69:16), but also an 1866 *Alice* with two tipped-in original drawings by John Tenniel; Oliver Wendell Holmes, Sr.'s personal copy of the Appleton *Alice*, a first German *Alice* inscribed by Carroll to Dolly Argles; the gorgeous 2006 Ediciones Dos Amigos *Alice* with engravings by Alicia Scavino, which exists in only 25 copies; an assortment of Wonderland theater ephemera, and other works, such as a complete set in its original box of the hundred 3-inch by 4-inch Little Leather Library books in (now faded) faux leather, published by Albert and Charles Boni circa 1914-15, including both *Alice* books.

After enjoying seeing those treasures, we wended our way down and under the Main Reading Room and then up a marble staircase in the Great Hall to room 119, where John Y. Cole, historian of the Library of Congress, formally welcomed us. He told the history of the original manuscript, saying that the Library of Congress had played a small part in its return to England. He then introduced Leonard Marcus, who proceeded to give an excellent talk entitled "Lewis

Carroll in the Mirror of Surrealism" to an audience of about seventy.

Marcus is an authority on children's literature and a penetrating literary critic, without the sharp edges one sometimes encounters in academics. He brilliantly curated the New York Public Library's 2013 exhibition *The ABC of It: Why Children's Books Matter* [KL 91:32] and last year's *Wonderland Rules* at the Rosenbach in Philadelphia. He has published hundreds of articles and a number of books, including *The Annotated Phantom Tollbooth* (2011), and he talked to us about Alice and Milo (*Tollbooth*'s young hero) at Alice150 last October.

Marcus began his lecture—part of the Library's distinguished "Books and Beyond" series, sponsored by the Center for the Book—by reviewing how Lewis Carroll radically revised the Victorian view of what it means to be a child. Marcus contrasted pre-*Alice* books, which essentially were tracts against idleness and mischief (e.g., the works of Isaac Watts) with the early beginnings of a new attitude toward childhood in Wordsworth's romanticism and the wonder tales of Hans Christian Andersen (e.g., "The Emperor's New Clothes"), which stress the child's view of a world adults fail to perceive. Marcus discussed how the rise of industry promoted a work ethic, even among children, which Carroll enjoyed deflating in his parodies. It also caused people to "lose touch with spirituality and wonder," one of Wordsworth's concerns in "The World Is Too Much With Us."

Carroll's early poem "My Fairy" lampooning the moralism directed toward children fits in the continental tradition of Andersen, which antedated *Alice* by a generation. Carroll also clearly relished being the older brother, entertaining his brothers and sisters with magic tricks and puppetry, along with original literature, such as his creation *Useful and Instructive Poetry*. Marcus read "My Fairy" to us, with its doleful final line "You mustn't." He said that even as a youngster, Carroll enjoyed "poking fun" and taking pretentious people and authors down a notch. Heinrich Hoffmann's *Struwwelpeter* (1845), a parody of cautionary tales for children Carroll once gave to child friend Una Taylor and may himself have owned, is an example of the new kind of story directed both to the child and the adult.

Carroll was also an admirer of William Blake's *Songs of Innocence*. According to Marcus, Blake believed that children "had a more direct connection with the existential knowledge of life; adults lose it" (see Breton's comment, below). He also showed us Edward Lear's 1846 *Book of Nonsense*, with its self-illustrated limericks that were usually about people and animals happily behaving in a ridiculous manner.

Marcus added that Carroll owned nineteen books by or about Darwin, as would be expected. After all,

Photo by Alan Tannenbaum



Mark Dimunation

Carroll created the fish-footman, the portmanteau word, and a baby who was transformed into a pig.

Just as Romanticism represented a rejection of the industrial age, so the surrealists believed lyricism was not enough; the artist needs to jolt the public's senses and create a sense of childlike wonder about things however seemingly ordinary. Marcus stressed the importance that the surrealists attached to the unconscious mind, the dreamlike state not unlike the dream of Alice herself. He joked about the incongruity of Carroll in a beret, waving a Gauloise about, but Carroll was certainly, in his way, as much a cultural rebel as the Romantics and surrealists.

The latter's attempt to break the world into pieces and reassemble it in a new way, influenced of course by the First World War's destruction of the old order, was an effort to create a more real ("surreal"), new world. Marcus showed a number of artworks, including ones by M. C. Escher, Herbert Berger, and Dorothea Tanning, and a photo of a remarkable sculpture in Mexico City by Leonora Carrington, *How Doth the Little Crocodile*. It resembled a cross between a Viking funeral boat and Cleopatra's barge, and was new to many of us. He also discussed Méret Oppenheim's "feral object," a cup covered in fur—just right for the famous tea party, perhaps? He said it "knocks you off your pedestal of social certainty."

Marcus indicated that it is Magritte who was most influenced by Carroll. Magritte's *L'empire des lumières*, a series of images painted between 1953 and 1954, depicts a nighttime street lit only by a single street light—beneath a daytime sky. Was it possibly inspired by Carroll's lines "The sun was shining on the sea / Shining with all his might / ... And this was odd, because it was / The middle of the night."? Magritte's

Le chambre brings to mind Alice outgrowing the White Rabbit's house.

Magritte's paintings recall the "arbitrary nature of the relationship between words and images." In the shadow-box-like painting *La clef des songes* (The Key to Dreams), a shoe is captioned "la Lune" (the moon), and a bowler hat is "la Neige" (the snow), and so forth. Yet Magritte's attempts to directly illustrate *Alice* are less successful. It is Dalí's dreamlike *Alice* that comes closest to Carroll's work.

It is well known that Carroll's father, the Canon Dodgson, did not approve of the theatre, but Carroll thought "the stage was as good a place for truth to be spoken as the pulpit." Lewis Carroll was rethinking what he had been taught, as does Alice in her adventures. Carroll saw the theatre as an arena of transformation. He loved all aspects of it. Marcus said that Carroll was not an "oddball recluse," but a very social being. He knew members of the Pre-Raphaelite Brotherhood, and regularly took trains to London to see art exhibitions. Carroll had favorite paintings, such as Arthur Hughes's *A Music Party*, in which the listeners are apparently transported to a dreamlike state. (Carroll's preoccupation with dreams anticipated Freud's.) Carroll also approved of Sophie Anderson's *Rosy Morning*, with a child in a rumpled bed looking "thoughtful, wide-eyed, and deeply aware." Marcus quoted André Breton, surrealism's theoretician: "The mind which plunges into surrealism relives with glowing excitement the best part of childhood. . . . It is perhaps childhood that comes closest to one's real self."

Marcus linked Tenniel (whose drawings, even before *Alice*, often featured animals) to the earlier Grandville and the later Max Ernst, who used the same technique to "disturb a quasi-reality." Certainly Alice falling down the rabbit-hole, curtsying while falling, and dreamily asking "Do cats eat bats? Do bats eat cats?" is related. Marcus stated that surrealism delivered a "shock to the system." He said that wonder exists, but "most people don't notice it. It takes a child to see that the emperor has no clothes, which is similar to Alice's declaration 'You're nothing but a pack of cards!'"

Besides recognizing the importance of the unconscious and of unjaded childhood perception, Carroll and the surrealists shared another important characteristic: both worked to undermine authority by emphasizing the arbitrary relation between language and reality. Think of Humpty, who declared that a word means whatever he decides, and think as well (again) of Magritte, this time of his *La trahison des images* (The Treachery of Images) baldly stating "*Ceci n'est pas une pipe*." "It makes you rethink everything you know about the connection of language and image." Is it any wonder André Breton paid homage to Carroll's influence in the first *Surrealist Manifesto* of 1924?

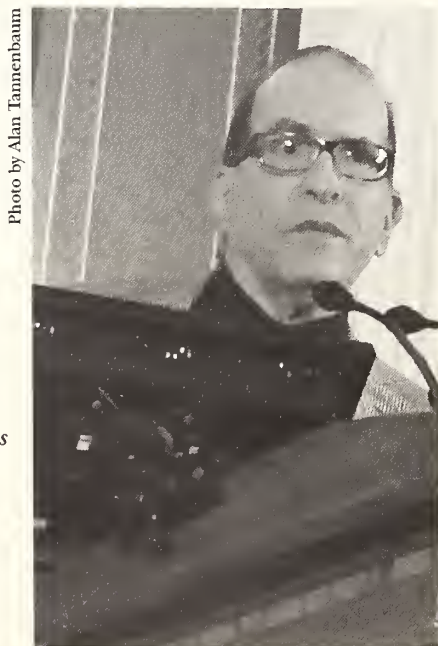


Photo by Alan Tannenbaum

Leonard Marcus



Wendy Crandall at Geppi

ALL IN THE GOLDEN AFTERNOON

Cindy Watter

After lunch, we moseyed over to the Hornbake Library of the University of Maryland in College Park, where *Alice: 150 Years and Counting...*, an exhibition of selected items from the Imholtz collection, was featured (page 30). The first speakers were the Crandalls, our hosts of the previous night, who talked about their common obsession with Lewis Carroll and Walt Disney. In fact, this common interest was what led to a successful courtship. Wendy showed a photo of the Grosset & Dunlap edition ("I knew it was special because it had a plastic cover") and told us that her love for the book was "because of what was missing: Alice was not a princess, she wasn't described physically, and she wasn't rescued by a prince." Her first Alice purchase was a red and white Cheshire Cat pin in 1981.

Wendy used to scour the Gemco book section, where she first bought *The Annotated Alice*. "To me, it was a Rosetta Stone. I finally knew what a comfit was!" Her interest was later passed on to her daughter, Hayley, thanks to cosplay.

In her younger days, Wendy well knew the sorrow of not being able to afford a book. Peter Heath's *The Philosopher's Alice* was such a tome. "I thought about stealing it from the library," she confessed. When she moved to Virginia, she actually met Peter Heath ("Oh my God"), and she confessed to him her larcenous urge (which she had resisted). "Oh, my dear, I am so glad your virtue was spared," he replied.

Wendy and Matt have accumulated what is probably the largest Alice-themed Disney collection anywhere; it was even mentioned in their wedding vows. She enjoys promoting Alice among young people, so her interest has come full circle.

Matt spoke next, on "Alice in Disney-Land." We were all familiar with the 1951 version, but many of us did not know of Walt Disney's longtime interest in

Carroll, which went all the way back to his early career in Kansas City. There he worked for Laugh-O-Gram Films, which was failing. He made a ten-minute short film called *Alice's Wonderland*, which was unusual in that it combined a live action Alice with animation. He and his brother Roy then went on to Los Angeles and formed the Disney Brothers Studio (later Walt Disney Productions), where they made 56 "Alice" comedies (retaining the name, but the films did not have anything to do with "our" Alice). He remained interested in Alice as a character long after the Alice comedies ended, even reviewing a ten-minute screen test made by and starring Mary Pickford as Alice, but Bud Pollard (1931) and Paramount (1933) got there with "talkies" first. Disney did make a Mickey Mouse cartoon called *Through the Mirror* in 1936, in which Mickey falls asleep, has a dream, dances like Fred Astaire, and tangles with assorted Carroll characters.

By the late 1930s, Disney was still interested in making an Alice film, but he was involved in the *Snow White* (1937) and *Fantasia* (1940) productions. He hired David Hall to do over 400 *Alice* storyboard paintings, "and some of them are downright creepy," opined Matt. [*These became available in 1986 in a publication of Wonderland by Methuen and Little Simon.—Ed.*] He even got Aldous Huxley to write a treatment in 1945 (*KL* 49:6). In 1948 he was interested in having young Margaret O'Brien play Alice, but negotiations broke down. Bunin's live action/puppet version was released that same year.

When Disney met Kathryn Beaumont, an English child actress, he knew that she would be an excellent Alice. Mary Blair's art also convinced him that the movie could be made to his standards. Blair's aesthetic, with its bright pastels, controlled the visuals. Disney's skills as a marketer were in full flower by then, and he embraced the new medium of television. He was the first film producer to market an upcoming feature release on TV, and *One Hour in Wonderland* (the very first Disney TV show), premiered on Christmas Day 1950, sponsored by Coca-Cola. Alice appeared on the *Fred Waring Show* in March of 1951. "The set was painted on location by Mary Blair, and I would love to know what happened to it," said Matt, to much laughter. Disney also promoted Alice on *The Ford Festival* television show (one of the cels shown there is in the Crandall collection). The world premiere was in London on July 26, 1951, showcasing Kathryn Beaumont (who still does voice work for Disney, in fact).

Unfortunately, the film, at the time, was not a success. While a visual treat, it was perhaps too episodic and did not really capture the novel. However, *Alice in Wonderland* enjoyed extraordinary success as time went on. Elements of the film were used in Disneyland, and it got excellent ratings when it was shown on Disney's television program. It gained new popularity in the psychedelic Sixties, and the advertising

for a rerelease in the Seventies capitalized on the mushroom and caterpillar. The Mad Tea-Party concert “rave” is now a feature of Disney’s California Adventure theme park. Sales and rentals of the film have always been strong.

A few years back, Disney decided to “mine their property vault” and produced the Disney/Burton/Depp version. In spite of the scorn heaped upon it by Carroll purists—or because of it?—this version has made \$1 billion worldwide, making it the highest grossing Disney film ever. And now we are awaiting its sequel.

Our next speaker, Catherine Richards, was introduced by Charlie and Janice Lovett, who described her as a “world-class shoe shopper, wonderful cook, and outstanding pediatric surgeon” as well as an inveterate Lewis Carroll/Alice postcard collector, willing to enter “the crappiest antique store” for her quarry. They noted she never sends postcards—she keeps them.

In her talk entitled “Having a Lovely Time, Wish You Were Here!” Catherine first told us about the postal system in Victorian England. At Christ Church, the mail service was fast and efficient. The penny stamp appeared in 1840, and by 1870 a postcard needed only a ha’penny postage. But, she said, “What’s the use of a postcard without a picture?” The first postcards had one side for an address, and the other side for a message. By 1895, the back was divided to make room for a picture on the front, and the first two decades of the twentieth century were the Golden Age of the picture postcard. Certainly the 1921 Lobster Quadrille postcard series by Charles Folkard that Catherine showed us is a very good example of that. Then, as a contrast, she put up a post-

card of Florida’s Weeki Wachee Park’s Alice-themed mermaid show!

Catherine stated that a good collector is “proactive,” which must mean that Alice is an ever elastic category; she showed us a postcard of the Wonder Bread pavilion featuring Alice at the 1939 World’s Fair.

The 1951 Festival of Britain sparked a revival in interest in Alice and Victoriana. Festival guests were greeted by the Lion and the Unicorn, attractions included the Guinness Clock with a Mad Hatter (Guinness once had an Alice advertising campaign), and there were many souvenir postcards featuring Carrollian subjects.

She suggested we collectors *should* decide on our individual limits, but that there seem to be none, really, once the magpie instinct gets a grip. A Jabberwock beach bar/club in Antigua? “Into the collection it goes.” After all, if it has “Alice in Wonderland” on the back, it must be collected. Postcards of Alice Liddell’s childhood vacation home, which Carroll never visited, in spite of claims to the contrary? Get them all. Old postcards are another way of learning about the Victorian landscape, so all those postcards from Cheshire will come in handy eventually. And who knows what “Hello Kitty” Alice will reveal one day? Who cares? Must have.

Catherine’s collection also includes postcards of artworks that might have inspired Carroll, or Tenniel, or anyone else who knew them, looked at them, or thought about them. Regarding the touching *A Dream of the Past: Sir Isumbras at the Ford* (1857) by Millais—possibly one inspiration for Tenniel’s White Knight—Catherine quoted Carroll’s critique of it as “three people on a horse; remarkably ugly.” She concluded by directing us to LewisCarrollResources.net, where her collection is posted according to category. After Catherine finished, President Lovett congratulated her on “one of the finest examples of Carrollian rationalization I have ever seen.”

TOOTING OUR OWN HORNBAKE

Cindy Watter

The next morning, Saturday, we were welcomed back to the Hornbake Library by the assistant dean of Special Collections, Daniel Mack, who recognized our own Clare and August Imholtz for mounting their exhibit, which he called a “perfect combination of scholarship and whimsy.” He then introduced Doug McElrath, acting head of Special Collections; Amber Kohl, who worked on the design of the exhibition; and Edie Sandler, who said she was in charge of a “low-end piece of ephemera,” and directed us to the exhibition’s excellent website, www.lib.umd.edu/alice150.

Stephanie Lovett also welcomed us, noting that it was the thirtieth anniversary of her involvement with the LCSNA, and that the organization was cel-

Photo by Alan Tannenbaum



Catharine Richards

celebrating an auspicious birthday, its 42nd. She commented on how the organization has grown, all the things it has accomplished, and most importantly, the friendships that have resulted. To demonstrate this last item, Edward Wakeling was with us from the U.K. by way of Skype.

LCSNA treasurer Ken Salins introduced his wife, Dr. Ellie Schaefer-Salins. Ken married into the Society, but Ellie came to it through her parents, Maxine and David Schaefer, who were founding members and long-time collectors. Ellie is a clinical social worker/mental health therapist who specializes in working with clients who are deaf or hard of hearing. She recently completed her doctorate, and begins a new career in August as a professor of social work at Salisbury University. Her talk was titled "Psychological Theories Named from the Works of Lewis Carroll."

The first one is called "the Dodo effect," as in its remark "*Everybody* has won, and all must have prizes." In the therapy world there has often been disagreement over which therapeutic/counseling method is best (according to Ellie, there are about five hundred different ones). After much research and discussion, in 1936 psychologist Saul Rosenzweig declared that no one method is better than another; what is important is the relationship between the therapist and the client. If the therapist is respectful and positive, any method will work.

"The looking-glass self" is a term coined by sociologist Charles Horton Cooley in 1902, and means that people's perception of themselves is based on what they *think* is others' perception of them. Example: a teen girl chooses a shirt to wear, gets complimented on it, thinks everyone looks at her favorably, and as a result, feels good about herself. Conversely, a boy is told by his teacher that he did poorly on an assignment, which makes him upset, and he then believes the teacher thinks he is a bad student. He also wonders how many others think so. Next, his favorite teacher doesn't call on him in class, and he thinks that the whole school thinks he is a lousy student. He does poorly in school all day. Of course, there is no real evidence anyone has such a negative opinion about the boy. LGS is not unusual among adolescents.

The Alice in Wonderland syndrome is a collection of symptoms that include alteration of body self-image causing a person to feel larger or smaller than s/he really is, and alteration of visual perception causing objects to be viewed as smaller or larger than they really are (and not just in rear-view mirrors). A very common sensation is to feel short and/or fat. The most common times to experience this syndrome are at night or during a migraine. Carol Lippman, in 1952, had described the "Tweedledee and Tweedledum effect" while discussing migraines in a medical journal article, and the term "Alice in Wonderland syndrome" was coined in 1955. It has a medical cause



Ellie Schaefer-Salins

but presents with psychological symptoms, such as hallucinations that can lead to delusions, depersonalization, and alteration of perception of time. LCSNA physician members Sandor Burstein and Selwyn Goodacre have researched this syndrome as it related to Lewis Carroll. People often ask if Carroll had AIWS. He did have migraines—he described "bilious headaches" and "eye fortifications"—but according to his diary, he first experienced them after 1885, twenty years after the publication of *Alice's Adventures in Wonderland*. "So, no, Alice sprang from his own very good imagination."

A medical condition coming from mercury poisoning, which was used in the manufacture of felt hats, is called the Mad Hatter syndrome. Symptoms include trembling, loss of coordination, blurred speech, memory loss, blushing, quarrelsomeness, depression, and anxiety. The White Rabbit syndrome describes a person who always feels late—or a person who always *is* late. The Red Queen effect is the biological evolutionary hypothesis that organisms must constantly evolve to adapt ("Now, here, you see, it takes all the running you can do to stay in the same place"). And finally, there is the Snark syndrome ("What I tell you three times is true") that was recently unveiled by Eileen Byrne. It refers to untrue statements that are repeated so much they become accepted, such as "Women are not very good at science."

Ellie said that the names of these psychological syndromes are testament to Lewis Carroll's impact on the world, and she then threatened us with someday giving a talk on the psychology of collecting.

The next speaker, Diane Waggoner, has a PhD in art history from Yale and is associate curator in the Department of Photographs for the National Gallery of

Diane Waggoner



Art. Waggoner has curated several exhibitions on the Pre-Raphaelites and early photography, and spoke to us at our Spring 2006 meeting about Dodgson's photographs of boys. Her talk was titled "Lewis Carroll's Fancy Dress Photographs: Theater and Theatricality."

Most of Dodgson's costume pictures were taken in the 1870s, which is the last decade in which he was active in photography. By then he had mostly narrowed his subjects to women and children. His photographs were repetitive in composition; the costumes ranged across class, race, gender, age, and nationalities, and were all taken in his studio.

Dodgson was a passionate theatre-goer, which also included amateur productions, *tableaux vivants*, pantomime, and fancy dress balls. He adopted the language and conventions of the theatre in his use of fancy dress and in the staging of his photographs (as did other photographers of the era, notably Oscar Rejlander and Julia Margaret Cameron). To modern viewers his photographs look *very* staged. To the Victorians, they did not need to look realistic, but instead needed to seem truthful, sincere, and authentic. (He also could gently mock the use of fancy dress, as in "A Photographer's Day Out," which first appeared in *The South Shields Amateur Magazine* of January 1860; the *Materfamilias* "had been very fond of theatricals in her youth" but was a terrible photographic subject.)

Pantomime was a theatrical formula that by Dodgson's time had been around for decades. It was based on fairy tales, and used characters from commedia dell'arte (e.g., Harlequin), acrobats, and actors such as the "Infant Phenomenon" (*Nicholas Nickleby*). Dodgson was enthralled with pantomime, and it deeply influenced his photography.

In 1855, Dodgson saw a production of *Henry VIII*, and said it was "the greatest theatrical treat I ever had or expect to have." He thought the vision of Queen Catherine (played by Ellen Tree) was "exquisite."

It featured a transformation scene, an illusion that stopped the show. This was the sort of "imaginative spectacle" that Dodgson appreciated, and became the performance against which he measured all others.

Dodgson used costumes in his photographs in a way that invoked the transformation scenes of the theatre. Waggoner showed portraits of Agnes Weld in her regular dress and in a Red Riding Hood costume (in which she looked rather fearsome), and of the Terry sisters heroically clad in chain mail. Dodgson owned a variety of costumes, but the features of the background were limited, and one sees the same pieces of furniture over and over. Waggoner said that most of his sitters appear "sullen and tense." Of course, photography in those days was quite an involved process, and tried most subjects' patience.

Waggoner next discussed several photos of Xie. The *St. George and the Dragon* photo with her is a curiosity. She said it has a "messy mise-en-scène," and it is true; even if the photo were cropped, it would still clearly be a picture of children playacting in an untidy room, with the privileged observer taking the photograph. Xie as "Penelope Boothby" reproduces the subject of the Reynolds portrait, which was a memorial to another child, who had died. She also dresses up as "Dolly Varden," a character from Dickens's *Barnaby Rudge*.

Finally, Waggoner discussed the two portraits of Xie as a Chinese Tea Merchant: on and off duty. She said that here Xie transgresses age and gender but does not act out a story, although it is a "magic transformation." In the "off duty" version, her hat and shoes are missing. We also saw an unusual hand-painted photograph of the Tea Merchant, with very bright yellows and reds that added to its theatricality. Waggoner said that Dodgson saw transformation as positive "rather than deceitful," despite the Victorian reliance on external appearance as a marker of truthfulness and sincerity. Dodgson had a compulsion to repeat these scenes of transformation in the photographic studio.

After lunch, August and Clare thanked the Hornbake staff for all their help with the exhibit. "We just did nothing, right?" "I think that's pretty much it." They also thanked the gathering for its attendance, noting a number of return visitors—"recidivists"—in the crowd. They then introduced Michael Dirda, *Washington Post* book critic, Pulitzer Prize winner for literary criticism, author of several essay collections, recognized authority on science fiction and crime novels, and a member of the LCSNA, the Baker Street Irregulars, and the P. G. Wodehouse societies, among others.

Dirda's subject was "Down Other Rabbit Holes: Some 19th-Century Cousins of *Alice in Wonderland*." He was lively and informative, pointing to the *Wizard of Oz* as almost an "American imitation" of *Alice*, though "there is no substitute" for the original. He

also said that he doesn't care for e-readers, as "books on shelves are present in your life." He mentioned *The Phantom Tollbooth* (1961) as an example of a work with "the real Carrollian spirit," with its conversations about time; the Lethargians, who endlessly dilly-dally; Dictionopolis, the kingdom of words; and the conversations about language.

He began by wondering about other Alice-influenced books for children. Carolyn Sigler has put together an anthology of such works (*Alternative Alices*, 1997), but there were many more, such as *Mabel in Rhymeland* (1885), *Alice in Motorland* (1904), *Uncle Wiggily in Wonderland* (1921), and the racy-sounding *Dorothy's Adventures in Bedroom Land* (1923). He then discussed seven works that clearly owe a debt to Lewis Carroll.

The first, *Speaking Likenesses* by Christina Rossetti (sister of Carroll's friend Dante Gabriel Rossetti), is a collection of tales for children published in 1874. These stories discuss the behavior of three little girls. Dirda said, "I could only bear to read—or skim—the first one." It involves a little girl named Flora who is given a party by a queen, only the party is terrible and she isn't allowed any food. "It was maudlin, unsettling, and perfectly devoid of humor." He added that she also wrote the remarkable fantasy poem "Goblin Market."

The Wallypug of Why by G. E. Farrow (1895) was illustrated by Harry Furniss of *Sylvie and Bruno* fame. Dirda said "This really turned out to be a treasure. The lead character is a little girl—named 'Girlie'—who finds a note with an enigmatic phrase: 'I have found a goo.'" She goes on an adventure to find out what it means, and enters a "strange land with strange beings." The king's minstrel says, "I make it a point never to do anything useful. I am purely decorative." Poetry is quoted by foppish poets. There are many Carrollian touches: Girlie rides on a train and is told "you only fancy you have eaten." The comestibles include "roast grief" and "minced words." Promises are kept in glass cases, and broken promises are three for a penny.

Davy and the Goblin (1884) was written by C. E. Carryl. Little Davy, a child who doesn't believe in fantasy, has fallen asleep in a chair in front of a fire. He is awakened by a goblin who "calmly munches on hot coals" and tells Davy that he is going on a Believing Voyage. This is an experience designed for children who have somehow lost their sense of wonder and need to rediscover it. The Goblin takes Davy on a flying carpet to visit all sorts of fantastic people, such as Robin Hood and his daughter, Little Red Riding Hood. Dirda said that the book is filled with "circular circumstances—things appear, disappear" and Carrollian wordplay. Robin Hood, for example, says, "Venison is deer," and someone else responds, "Not at all, it's the cheapest meat about here."



Photo by Alan Tannenbaum

Michael Dirda

Dirda pronounced *Blown Away* as "winning, if slightly labored." It was written in 1897 by Richard Mansfield, and is available online. (The Internet Archive has the best version, with a photo of its very beautiful cover.) The tongue-in-cheek story "has a *Wizard of Oz*-like flourish"—forty sisters are swept up in a tornado and only the two heroines survive. The story has a "jaunty tone," and is set in an animal fairyland. Dirda said it was "just appealingly strange" and quoted from the text:

Beatrice and Jessie sat down and talked rapidly for three hours until the setting sun and dead birds all around them reminded them that the discussion had been lengthy.

The novel includes talking animals, a court scene, and parodies of poems.

Alice in Blunderland (1907) begins with a nod to Carroll: "It was one of those dull, drab, depressing days. . . ." John Kendrick Bangs wrote this novel, a satire of the perfect socialist society and a "send-up of the turn of the century 'Red Dream.'" Alice is whisked off to Blunderland, where everything is under municipal ownership. Among the features of this workers' paradise is a municipal poetry factory in which precisely 16,743 poets provide poetry for the community. The long-haired poets write down thoughts, which are sent to the line cutters, etc. The illustrations, by Al Levering, are modeled after Tenniel's. Dirda said that, while amusing, it lacked the "snap and crackle of real nonsense."

Edith Nesbit's "Justnowland," published in 1912, is a short story that shows her Fabian/socialist views.

Little Elsie has been shut up in an attic for pulling up her aunt's turnips by mistake. Her aunt's idea of suitable entertainment for a little girl is *Foxe's Book of Martyrs*, first published in 1563. Elsie is very frightened, alone in the attic. A crow appears and takes her to a land where all the upper-class people have been turned into crows. Elsie frees them, and the reformed rich happily coexist with the poor in a land that is "now just." Nesbit is also the author of the excellent fantasies *The Story of the Amulet* (1906) and *Five Children and It* (1902), among others.

Only Toys! by F. Anstey (1903), is about Torquil and Irene, two rather spoiled children who don't want to play with their toys. Who should appear but Santa Claus, who commands them to go into their nursery and play! The children obey rather unwillingly, only to discover that they have been shrunk to the size of their toys, which have now come alive. The pair causes so much trouble in the nursery that Santa eventually sends them to a rather more sophisticated Toyland, where the children learn some hard lessons. Some of the toys are mean, and there is a queen, a trial, and other touches reminiscent of *Alice*. Dirda said that Anstey's "world of topsy-turvydom" is "eminently readable." (Anstey was also the author of *Vice Versa*, which was retold by Mary Rodgers as *Freaky Friday* [1972], the basis of several films.)

Dirda also briefly mentioned sci-fi and crime literature that had been inspired by Carroll—Elery Queen's "The Adventure of the Mad Tea-Party" (1934), Lewis Padgett's "Mimsy Were the Borogoves" (1943), and Frederic Brown's *The Night of the Jabberwock* (1950), for example.

Dirda, an illuminating and entertaining speaker, made one final comment on these *Alice*-inspired books, compared to Carroll's originals: "They may not taste like your mom's homemade apple pie, but they're better than no dessert at all."

Next, Eva Salins, fourteen-year-old daughter of Ken and Ellie and granddaughter of David Schaefer,



Tatiana Ianovskaia

regaled us by singing an original composition, "Alice's Dream," accompanying herself on the ukulele. It was delightful, and some of us remembered a dramatic performance by her older brother and sister at a meeting fifteen years earlier.

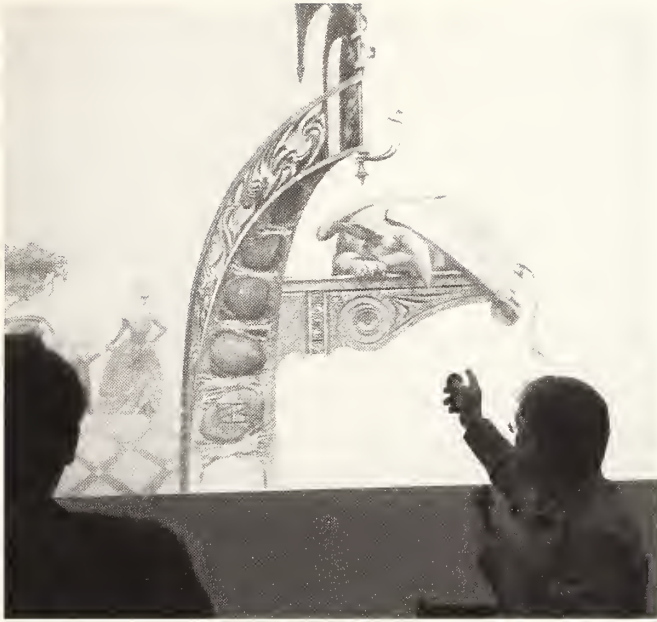
August Imholtz then interviewed two outstanding illustrators, Tatiana Ianovskaia and Oleg Lipchenko, both now living in Canada, but originally from Georgia SSR and Ukraine, respectively. Tatiana said she first read *Alice* in 1967. "My mother came home later than usual, carrying a book with a golden key on the front. It became my favorite." Tatiana said it was translated by Nina Demurova, and published in Bulgaria, with wonderful illustrations by the Bulgarian artist Petar Chuklev. "The golden key was symbolic; it would unlock the mysteries of nonsense. People needed it."

Around 1978, at her mother's suggestion, Tatiana started making illustrations. She wanted to illustrate Carroll's metaphors, wordplay, and paradoxes. One of her influences was Georgian artist Niko Pirosmiani, an early twentieth-century Georgian "naïve" painter who portrayed people he knew. "I went to museums, admiring his work. All of my neighbors came alive in his paintings."

Tatiana explained some of her paintings, which have a folk art/stained glass quality, often done in bright colors. She illustrated the "antipodes," one of Carroll's jokes, with the format of two heads and a shared body, "an old married couple tied to each other." Dinah the cat also has two heads, the better to look for a mouse. She said that Alice inside the Rabbit's home "echoes my feelings when I was in the bedroom/living room, which was the only room." Her (female) caterpillar wears a babushka. To illustrate "muchness," Tatiana used two heads in place of feet, a horse in place of a head, a mousetrap, a moon, and so on.



Eva Salins



Oleg Lipchenko

She drew a three-dimensional dinner table for the final scene, referencing the High Table at Christ Church. "It culminates in a kind of democratic revolution in which the food attacks." She also made good use of the "topological, surrealistic chessboard." Her Tweedles were chess rooks, menaced by a crow.

Tatiana used a photo of Alice by Dodgson as a model for her final collage-style illustration of *Looking-Glass*, and to recall "memory's mystic band" she added a pensive photo of Carroll.

In the next part of the interview, August recalled that he first met Oleg Lipchenko at Nina Demurova's apartment in 1989, when the country was just starting "de-Sovietizing." At the time Oleg had already worked on his first black-and-white series of *Wonderland* illustrations.

August asked Oleg if he consciously tried to depart from John Tenniel's style. He replied, "Consciously *and* unconsciously. If you want to illustrate something, you must read the text and draw *your own* vision." Oleg said he didn't follow Tenniel, although many others did. He pointed out that Tenniel has a kind of authority for some. For example, in the Lobster Quadrille scene, Carroll never mentioned the seashore as the setting. But that is how Tenniel drew it, and many subsequent illustrators accepted it. Oleg said that in *Wonderland*, the gryphon is described as "lying in the sun," so (unlike the Tenniel version) he had the gryphon be part of a cathedral, like a gargoyle or chimera. He added, "a lot of editions use Victorian surroundings, decor, dress, etc., and it is not about plagiarism. . . . But some editions have straight copying of Tenniel's imagery."

Oleg said it is important to read the book carefully (not all the illustrators do so). Certain scenes are necessary to the book, but the artist always has freedom. Some themes look like transitions, so it is

important to draw them that way. They are "integral to understanding" the book. The caucus-race as Oleg drew it is "frantic."

August said that in Oleg's work the text almost appears to flow from the illustrations. Oleg replied that he wanted a "compound of text and illustration." He gave an example of how he worked out the action and Alice's thought process as Alice falls down the rabbit-hole: the action is in brown pencil, but images of her thoughts leading up to the fall and during it (daisies, Dinah, bats) are drawn on the edge in black, in an arabesque shape.

Oleg used abundant cross-hatching in his first black-and-white series of *Wonderland* illustrations. He said he intended it to look like sketches for engravings, but he put it away for a while. "It was too dark, too gothic, not for children." He decided to use brown and black pencils. "One common mistake is to think kids only love colored pictures." August said that the use of burnt sienna reminded him of sepia photographs.

Next, the librarian for Journalism and Communication Studies at McKeldin Library at the University of Maryland, Chuck Howell, gave a brilliant dramatic reading of "Jabberwocky," in a slight Scottish brogue, to the delight of the assembled. "I finally understand what 'uffish' means," said a woman in the second row. He then recited—"as if there weren't enough bloodshed"—"The Walrus and the Carpenter." This one was spoken with a slightly more oleaginous accent than the first, and was perfect. Everyone was prepared to shriek for an encore, but Mr. Howell was ready with "Father William." Clare Imholtz said he had performed at the library's Halloween party, and she knew we would enjoy his interpretations of favorite poems.

George Walker was our next speaker. George is well known, and not just among Carrollians, for his fine-printed letterpress editions of both of the *Alice* books, featuring his woodcuts. By day, he is an associ-

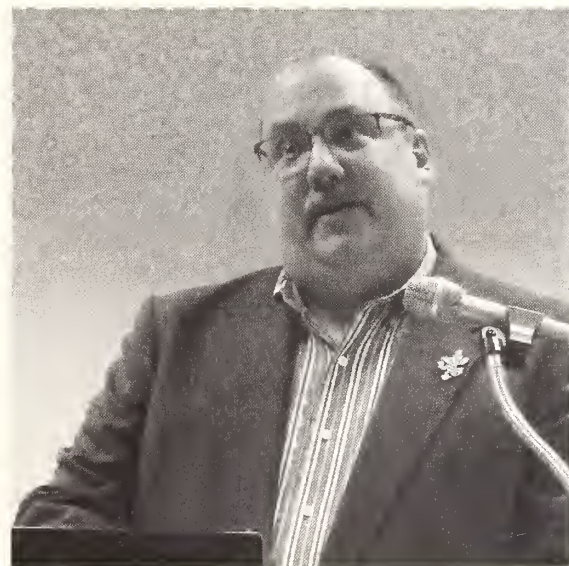


Photo by Alan Tannenbaum

Chuck Howell

George Walker



ate professor at OCAD University (formerly the Ontario College of Art and Design), as well as a fellow of the Royal Canadian Academy of Art. His talk was titled “Illustrating Alice: Celebrating 150 Years of Artists Who Have Brought Carroll’s Story to Life.” (His lead-in was an interaction with a Tenniel White Rabbit telling him he was late! “I think he’s on Oxford time.”)

First he thanked Joe Brabant and Bill Poole, both deceased, who inspired his involvement with Alice, and he mentioned how Christ Church might have contributed to Carroll’s *Wonderland*, with the firedogs in the dining hall and turtle shells in the kitchen. He went on to discuss the technical aspects of printing, recommending copperplate for a sharper image. This was, of course, an illustrated lecture—George included portraits of the Dalziel brothers, who engraved the blocks from Tenniel’s drawings, and showed us pictures of the wooden blocks and explained how they fit together perfectly. Carroll’s first non-Tenniel Alice illustrator was Gertrude Thomson, who did the cover for *The Nursery Alice*. [See KL 92:12 for other illustrators published prior to 1890; none of them was appointed by Carroll. – Ed.] Beatrix Potter created six pictures for *Wonderland* in 1893, but they were not published during her lifetime. [Today, four of them can be seen in *Beatrix Potter 1866–1943: The Artist and Her World* (1987) and one in the new *Annotated Alice*. – Ed.]

The Macmillan copyright ended in 1907, which released a flood of editions of *Alice*, with illustrations in all manner of styles—realism, surrealism, fantasy, futurism. George noted that Rackham made characters that looked “almost photographic.” Blanche Mc-

Manus created an Alice who floats gracefully after the rabbit down the rabbit hole—a good choice for a picture, since Tenniel never drew that particular scene. Peter Newell’s Alice was a brunette.

There was a reaction to all the new artistic interpretations—a *Punch* cartoon features a regal Tenniel-style Alice who wonders who all those odd-looking people are, while the Rackham characters (and others) nervously curtsy. “Your majesty, they are our imitators,” answers the Hatter. Says Alice, “Curiouser and curiouser” (KL 69:19.)

Harry Furniss had hopes that his *Sylvie and Bruno* pictures would lead to his illustrating a new edition of *Wonderland*, but his *Wonderland* illustrations only appeared in an abridged version in several encyclopedias during the early years of the twentieth century. To make up for this, George and his associate Andy Malcolm produced a spectacular edition of these images last year, sans text, but they are planning to remedy that lack with a trade edition in the near future. [Everytype released a *Wonderland with the Furniss drawings earlier this year*. – Ed.]

George showed illustrations by Bessie Pease Gutmann (Alice has dark hair and a white dress, almost like a toddler’s) and Maria Kirk, whose pictures look a bit like stained glass windows—Alice’s fall is very stately, and she wears a distinctive gold dress. Another *Punch* artist, Thomas Maybank, did a rather art nouveau-styled Alice, with lots of shading and detail.

The cloth covers for the books of this era are often quite striking. The W. H. Walker cover illustration is very handsome, with a cranky-looking White Rabbit as Herald ringing a bell. George said that there was a “good use of minimal color” on covers, and the foil stamping was used to great effect. Harry Rountree’s *Alice* had foil stamping and a rich yellow and red on a blue cover.

The inking technique was also changing; reproduction was becoming more complex. Printers began to use coated paper and could print fine half-tones. Millicent Sowerby’s edition had a full-color printed lozenge on the blue cloth cover, with gilt foil stamping. Her Alice looks a little nervous in the caucus-race scene, surrounded by large birds with pointed beaks. Speaking of birds, Charles Robinson’s long-necked Alice is certainly being menaced by the mother bird. This Alice has a haircut change, and her dress has a stylized flower pattern. Robinson’s black-and-white drawings have a Beardsley-like quality, and the Pool of Tears scene is just plain dark.

Frank Adams’s Alice is very colorful—her hair is now red, and she wears a green dress. Willy Pogany’s went further—Alice has a blonde bob and a flapper outfit; she looks almost like a teenager. These drawings are very appealing—“simple line drawings and easy to reproduce,” said George.

The modern era of Alice was ushered in by Mervyn Peake's images. His angry bunny reminded George of Beatrix Potter's work. Mary Blair's used "eye-popping color." "The dark foreground [of her picture of the White Rabbit's house] makes us look at the center." The flowers are huge, completely out of scale. Her work inspired the artists who developed the 1951 Disney cartoon; her actual motifs are used in the backgrounds.

Tove Jansson's art "had a cartoon quality but was complex." The King and Queen of Hearts have a medieval quality, and the glowering Cheshire Cat looks dangerous. The surrealism of Dalí was a good lead-in for the work of George's friend Ralph Steadman. "Steadman made it political." The rose gardeners were union cards. "I love his linework, and of course the splatters. It is very much a throwback to the Sixties culture, which included a revival of art nouveau. The Mad Hatter looks like a game show host."

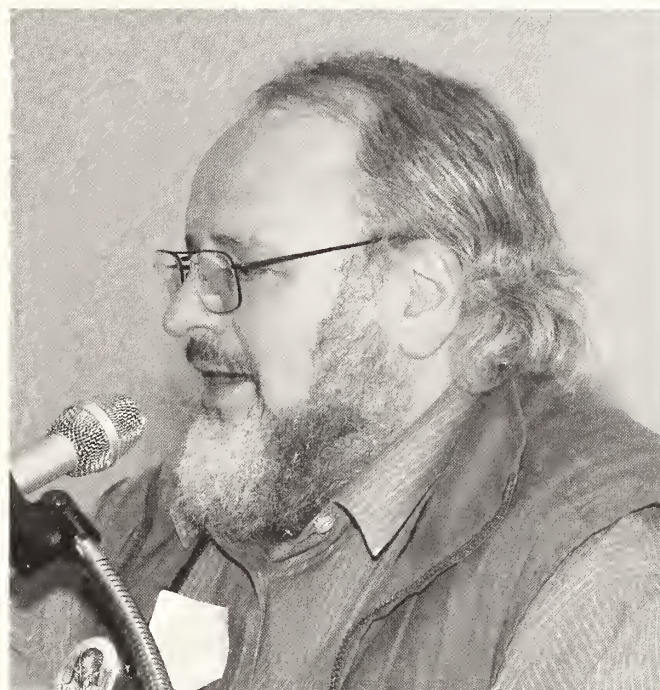
George showed some pictures by Barry Moser, who does wood engravings and created the remarkable University of California Press editions. His Alice (only seen rarely) is dark-haired and looks a bit like a somber Alice Liddell, which alludes to Carroll's photographs of her.

Scott McKowen does scratchboard illustration, with very fine shading—all done in fine lines. (McKowen spoke to the LCSNA at the Toronto meeting in Fall 2014.)

George ended by relating "My Adventures in Wonderland, or, How I Came to Make Hundreds of Wood Engravings for a Once-a-Month Luncheon." The Cheshire Cat Press eventually published very fine editions of both *Alice* books, with George's engravings, which were made on end-grain maple woodblocks. Bill Poole set the type by hand and printed it on his Chandler and Price clamshell platen press. "It was fun using historical equipment." He showed us pictures of some leather-bound finished books. All of them had hand-colored frontispieces. He said it took ten years to carve all the blocks. "Dyslexia is a skill." He also added that Joe Brabant encouraged him to illustrate scenes that other people hadn't done.

Someone asked him what to do if he makes a mistake carving, when he is almost finished with a block. "I could try [to fix it by removing a piece of wood and adding a new one], but there's always evidence." How does he define his style? "I'm a mad experimenter." He added that Moser and McKowen are "calmer and more methodical."

Victor Fet was our final speaker. Professor Fet moved to the United States from Russia over thirty years ago, and has taught biology at Marshall University in West Virginia since 1995. He suggested that the name of his town (HUNTINGton) might have something to do with his topic, "Forty Russian Snarks or Boojums."



Victor Fet

Victor is a jovial presence, informed and enthusiastic. He began with a riddle, "Why is a Raven like a Snark?" He said that the easiest answer is that they are both feathered (or at least *some* Snarks are), but that the more interesting answer is that "Edgar Allan Poe's 'The Raven'—gloomy and dark—and Lewis Carroll's *The Hunting of the Snark*—'with its lethal threat for a potential meeting with a Boojum' are translated and parodied in Russian more frequently than any other poems. He believes it is quite possible that Russia has the most translations: 'I have compiled data on 87 publications, 69 full [including reprintings] and 18 partial, of *The Hunting of the Snark* in Russian. These include 36 different translations by 34 translators, published from 1966 to 2016.' And then he told us about most of them, whisking us through the history of *Snark* in Russia with the exuberant briskness of the Red Queen.

He said that the first knowledge of the *Snark* in Russia was thanks to a book by Gerald Durrell, *Two in the Bush* (1966), translated as "A Baby Kangaroo's Path" by Lev Zhdanov, where epigraphs from the poem appeared as chapter openings. Snark epigraphs and quotations also occurred in translations of two successful computer science books (which would have delighted Carroll): Geller and Freedman's *Structured Programming in APL* (1976) and *Algol 68* by van Wijngaarden et al.

An Anthology of English and American Verse (1972) was the first place Victor had ever seen the *Snark* text, so he bought the book and began translating it right away. In 1974, Nina Demurova published the *Snark*, in English, in a book titled *Topsy-Turvy World: English Hu-*

mor in Verse. He added that there is a strong tradition in Russia of translating English nonsense literature.

Victor showed us illustrations for *Snark* that had distinct variations in style. The first full published translations, both in 1991, were by Grigorii Kruzhkov and Mikhail Pukhov. Robert Avotin illustrated Pukhov's with comical, charming watercolors that bore a resemblance to some of Leonard Weisgard's. The most well-known *Snark* translation to this day is the one by Kruzhkov, with illustrations by Leonid Tishkov. These pictures were very different—line drawings of unclothed, emaciated figures, or, as Victor put, “nine naked guys and a beaver.” He noted that both of these came out just as the USSR “softly and suddenly vanished away.”

The Hunting of the Snark is now found everywhere in Russia, with new editions, an opera, and “an international geostrategic game,” which is a rally across Mongolia. Lewis Carroll has appeared in a popular television series, there is a Carrollian website in Russian, and a 2015 translation by Dimitri Yermolovich contains parallel renderings of *Snark* in Russian and English, as well as some poems by Lear and Milne. Victor discussed the varying quality of translations. “Snark” is translated, variously, as Угад (Ugad), Веп (Verp), Плезиозубр (Pleziozubr), Крысь (Krus'), Шмальк (Shmal'k), Рыкула (Rykula), or Драконог (Drakonog); however, Снарк is the most common translation (a simple transliteration, really). He said that the author's attitude is “easily discerned from (their) choice of vocabulary.” For example, “Bellman” can be translated as Боцман / Botsman (Boatswain), Благозвон / Blagozvон (Good-Toller), Билл Склянки / Bill Sklianki (Bell Striker), Балабон / Balabon (Yapper), Беллман / Bellman (transliterated), Бомболтайн / Bomboltine (“I don't know what it means either”), Глашатай / Glashatai (Town Crier), Кормчий / Kormchii (Helmsman), or Звонарь / Zvonar' (Church Bellman).

Victor quoted from a letter from Nina Demurova to Vadim Zhmud about his translation of the poem: “You did an enormous job on understanding and translation of this most mind-boggling poem; still, it seems to me, much needs to be done. . . .” Victor added that this is the poem in which “Beaver” becomes a “Stukach,” which is Russian slang for an informer, especially an informer for the KGB.

He mentioned that the integrity of the translations varies, with many using “intentional, vulgar slang, the excuse being that the book is so eccentric.” He added, correctly, that the Rev. Charles Dodgson would not approve.

Victor showed us illustrations he had made for *Snark*, and pictures that other people had done for—and occasionally of—him. His own translation, in

Russian, of *The Hunting of the Snark* was released by Everytype on April 1, 2016.

After dinner we repaired to Ellie Schaefer-Salins's house—which is also home to about 180 Carrollian teapots—for dessert. The teapots range from a brilliant red Moorcroft piece to a small pot with Tenniel line drawings, and from an enormous one that could serve a large crowd to tiny dollhouse-sized tea sets. Ellie said the collection began with her mother, Maxine, who had about ten, but it has expanded over the years thanks to Ellie's enterprise. (Ellie has already bought four more since the meeting.) A couple of her teapots have a high value, but the majority cost no more than \$100, and most much less. She has one teapot made of very rare china, and some are limited editions or one of a kind, but many are mass-produced. They are mostly made in America, England, and Japan. One new acquisition was an enigmatic looking hand-painted head of Alice; everyone liked that one. Another was quite large, with elaborate applied decorations, and the maker would not mail it, but met Ellie halfway from her house to hand-deliver it. Yes, she does use them—some of them—for making tea. Ellie has never heard of anyone anywhere with a collection anywhere near this size.

THERE'S SOMETHING ABOUT MARYLAND

Griffin Miller

The first event of the final day, Sunday, was billed as “brunch” at 10:00 a.m. at the “home of David Schaefer,” a simple invite that became all the more seductive when you add in the second line: “& his Carroll collection dating to 1891.” I should add that for me the mention of 617 Rockford Road, Silver Spring, Maryland, was another incentive to attend, as it linked into my earliest years as a member, when David's late first wife, Maxine, served as the Society's founding secretary, and every piece of correspondence and every *Knight Letter* bore that return address.

The house on Rockford Road welcomed a gaggle of Carrollians, who discovered a buffet table teaming with baby quiches, bagels, spreads, pastries, and so on, laid for a great many more than three. Meanwhile, flowing freely in the kitchen was pot after pot of excellent coffee and copious cups of tea.

After (and while) we feasted came the highlight of the morning: David's presentation. As he stood in the center of his living room flanked by rapt onlookers, I flashed to the circle of creatures listening to the Mouse's tale—a fortuitous image, as it turned out, since David's surprise gift to us were copies of his and Maxine's charming book, *The Tale of the Mouse's Tail*.

Key to David's talk was the book that inspired his fascination with Carroll and eventually led him to become one of the LCSNA's founders: an 1891 copy of

Looking-Glass that had been given to his mother when she was a child.

David also spoke about his legendary Alice film collection, the largest and most comprehensive in the world, boasting one-of-a-kind films and fragments as well as original copies of cinematic rarities. Especially fascinating was his Mad Hatter puppet (“The only actor in my film collection”) from Lou Bunin’s classic (and deliciously surreal) 1948 stop-motion movie. [He most generously has shared some of the rarest of these on a two-DVD set that is being included inside this issue as this year’s membership premium! – Ed.]

In the end it turned out to be a fascinating, hands-on exploration of a house filled with both the quirky (e.g., Alice sofa cushions) and sacred (one of the original printings of *Wonderland*, deemed unfit for Brits but good enough for Yanks). Other treasures included a billboard-sized Italian movie poster featuring Fiona Fullerton as Alice, countless cool Disney collectibles, the spectacular Dalí *Wonderland*, and one of David’s new favorites, an Adriana Peliano collage with a movie camera among the spiraling surreal images, which she made for his article in the new edition of *The Annotated Alice*.

Admittedly, it wasn’t easy to say goodbye to Casa Schaefer, so while standing in the driveway I was compelled to pocket a small white stone to mark the occasion. (Sorry, David!)

WANDER-LAND

Stephanie Lovett

Trekking north a short distance up I-95 to Camden Yards on the south side of Baltimore, we had a fascinating visit to Geppi’s Entertainment Museum. Carrollians came and went in various groups, but many of us enjoyed a tour hosted by curator Mike Solof. Those among us who were fans of comic books and popular culture were beside ourselves to see rarities such as the first appearance of Superman, and nostalgic favorites such as early Lone Ranger, Beatles, and Star Trek merchandise. Everyone exclaimed over the wall of pristine Big Little Books, the unexpected topics that comics were published about, and long-forgotten toys and games like a “magic drawing screen” from the 1950s “interactive” television show *Winky Dink and You*. [Mae Questel, who voiced Winky Dink, was best known for providing the voices for both Betty Boop and Olive Oyl. – Ed.]

We were there, though, to see the items from the Crandall collection of Disney Alice items—and we saw items none of us could have imagined existing. Tea sets and figurines, yes; watches and fabric, yes; school bags and even a record player, yes; but a sewing set with a sewing machine, patterns, scissors, and so on, in a beautiful box? A *Mad Hatter’s Race* board game with a plastic track and cars? A marionette theater with Alice, Hatter, and Hare? A filmstrip projec-

tor with artwork on the box of Alice showing Alice to the Wonderland characters? There were also posters in many styles and languages, including one from *One Hour in Wonderland*, the Disney television event promoting the movie, and a rare six-sheet poster on display just for us that day.

What with the Disney parks and stores, and knowing that Disney markets Alice so much less than they do many other properties, one thinks one has a general idea of what Disney Alice merchandise is and what it means. However, thanks to this exhibition, two visits to the Crandall collection, and the Crandalls’ talks at this and the Alice150 meetings, we at the LC-SNA now have a vastly more nuanced understanding of the complexity and significance of the Disney Alice, in the culture and in Carroll studies.

No one really wanted the long weekend to end, so a significant number of Carrollians (yes, by invitation) wandered thirty-some miles southwest to the home of Clare and August Imholtz in Beltsville, Maryland, in the latter part of the afternoon. We were happy to have some refreshments and to peruse the shelves—as at the Crandalls’, not noticeably diminished by the simultaneous exhibition. People sat down with friends and continued the conversations sparked by all we had seen and heard, passed around books, asked questions, and shared ideas. August Imholtz and Mark Richards were overheard speculating about the possibilities of a future UK tour for American Carrollians, so direct your pestering to them to bring that about! The dozen or so people still talking at 7:30 at night reluctantly headed out, back into the so-called real world, bringing to a close a spectacular spring meeting.



The Hobbit Hole

Photo by Germaine Weaver

ALICE IN SIX LANGUAGES OF SPAIN, AND THE MYSTERIOUS “PERFECT HORSE”

JUAN GABRIEL LÓPEZ GUIX

In this article I'll discuss translations of *Alice* into the six contemporary languages of Spain, concentrating on Spanish, but also including the other five languages spoken there. Along the way, we'll see the efforts of the different cultures of Spain to incorporate and thereby enrich themselves with outstanding literary works such as Carroll's. As a result of its importance within the literary corpus, *Alice's Adventures in Wonderland* functions as a cultural marker, and may also be used to trace other developments.

I'll also discuss the intriguing fact that a significant number of Spanish translations of *Alice* feature a chapter about a “Perfect Horse,” added by translator Rafael Ballester Escalas in 1952. Because of this, two generations of Spanish readers have assumed that the character is Carroll's creation!

ALICE IN SPAIN

Alice has been translated into the six languages spoken in Spain: Spanish (spoken by 73% percent of the country), Catalan (called Valencian in Valencia), Galician, Asturian (a variant of the Astur-Leonese group, to which Mirandese belongs) and Aragonese (these five are Romance languages), and Basque, a pre-Indo-European language of unknown origin. Interestingly, only 10 percent of the world's Spanish speakers live in Spain (with a population of 46.5 million). In fact, Spain is the fourth country in terms of the number of Spanish speakers, after México (120 million), the United States (50 million), and Colombia (48 million).

The first (abridged) appearance of *Alice* in Spain was in November 1914, in Spanish, in the pages of a Madrid-based children's weekly magazine, *Los Muchachos*. Adapted by an unknown translator, the story gave preeminence to the Mad Tea-Party chapter. Illustrations were by Fernando Fernández Mota, a painter who frequently collaborated in those years with several Madrid-based publications.

This publication in eight installments began to appear in neutral Spain while the first Battle of Ypres (or, as many English speakers call it,

Wipers) was raging in Flanders. It precedes by some years, therefore, the “flood of translations”—to use Warren Weaver's phrase—that turned *Alice* into a world classic from 1920 onward, after the first wave of translations (1866–1879) instigated by Carroll himself. This *Alice* is not mentioned in Weaver's seminal book, *Alice in Many Tongues* (1964).

Some years later, a shorter version of that adaptation appeared in a 16-page book, published in Madrid by Rivadeneyra (1921). This edition is the one cited by Weaver as the first, dated 1922, and erroneously assigned to Catalan (instead of Spanish).

FIRST UNABRIDGED TRANSLATION

The first complete and unabridged versions of *AAIW* published in Spain appeared some years later. Interestingly, it was translated into a minority language, Catalan. As I mention in my contribution to *Alice in a World of Wonderlands*, edited by Jon Lindseth and Alan Tannenbaum, the drive for the publication of the first unabridged *Alice* came from the so-called Noucentist movement, which represented the enlightened Catalan bourgeoisie's aspirations for cultural regeneration during the first quarter of the twentieth century. This *Alice* was translated by the leading Catalan poet of the time, Josep Carner.

The illustrations were by Lola Anglada, also connected to the Noucentist movement. Anglada's drawings, like Carner's version, naturalize the book, and place *Alice* in a Mediterranean context, somewhere on the coast near Barcelona. The influence of Arthur Rackham is discernible in her work and leads to the strong supposition that she had before her not a Macmillan edition but an edition illustrated by Rackham. In Anglada's version we can discern a fascinating dialogue with Rackham, similar to the one established by Tenniel with Carroll's illustrations in the manuscript version of *Alice*. Sometimes Anglada “deconstructs” Rackham's plates, creating two images on opposite pages where Rackham has only one drawing. In her “translation” of Rackham's drawings, she produces original images with an unmistakably local flavor.



Lola Anglada, *Editorial Juventud*, 1927

Anglada's work was very influential in terms of the reception of *Alice* in Spain. Four months after the Catalan translation (in October), Mentora issued a Spanish version with Anglada's illustrations, translated by the poet and journalist Juan Gutiérrez Gili. Over the following 25 years, the Catalan and Spanish versions illustrated by Anglada were the only complete translations of *Alice in Wonderland* in Spain. In fact, this *Alice* is a double translation: on the one hand, from Carroll's text; on the other, from Rackham's graphic rendering. After the first edition, the Catalan version was reprinted only once, in 1930, because at the end of the Spanish Civil War (1936–39), Franco banned all languages other than Spanish and promoted highly folklorized cultural manifestations that could easily be manipulated by the regime. Spanish was imposed as the "national" language, as opposed to the other "vernacular" languages. Books in Catalan, Basque, or Galician were banned. Moreover, the production of children's literature in those languages was regarded as particularly dangerous and therefore expressly prohibited.

In the 1950s, after a long decade of hardship and shortages, an economic recovery began in the country with the end of international isolation. This recovery may be tracked in the increase of *Alice* editions in Spanish: seventeen prints and reprints between 1950 and 1959, compared to only four during the previous decade. To confirm this revival, the beginning of the 1950s saw the second complete translation of *Alice* in Spanish (1952), by the historian, translator, and Shakespearean scholar Rafael Ballester Escalas. From then on, the number of editions and reprints of *Alice* has steadily increased. (As we'll see, Ballester created an entirely new character and incorporated him into the text!)

In the other languages of Spain, strict censorship lasted until the 1960s, when restrictions on non-Spanish cultural manifestations began to be lifted. Those years saw the first editions after the Civil War of *Alice* for children in Catalan and Basque. They were abridged versions.

In 1970, the first *Alice* not specifically aimed at children or young people was published in Spain: Jaime de Ojeda's Spanish version, published by Alianza with John Tenniel's illustrations. It was also the first time that Tenniel's drawings had been included in an *Alice in Wonderland* edition in Spain.

The 1970s marked the consolidation of an unprecedented production of *Alices* in Spanish: From 1972 onward, no year was to see fewer than ten editions or reprints of the book. In Catalan, a third edition of Carner's translation was published, in 1971, according to the imprint, but more probably in 1972, two years after the death of the poet in exile (1970). This was a revised version (Barcelona, Juventud, 1971), but only from the point of view of the target language.

A FLOOD OF SPANISH TRANSLATIONS

The great *Alice* explosion took place in the 1980s. On the one hand, *Alice* seemed to experience a wave of international reappraisal: Wikipedia lists 15 films or TV films and series between 1981 and 1988. That phenomenon may explain the boom of new Spanish translations, with four new versions between 1983 and 1986 by Mauro Armiño (1983), Francisco Torres (1984), Ramón Buckley (1984), and Luis Maristany (1986). Together with Ojeda's version, they constitute nowadays what we could consider a sort of canon of Spanish-language translations of *Alice* in Spain, all of them annotated and with dozens of reprints throughout the years. All those translators have also authored versions of *Through the Looking-Glass*.

On the other hand, following Franco's death in 1975 a new country had gradually emerged, with a democratic constitution and a greater degree of recognition of cultural and national differences. As already mentioned, a strong endorsement of Catalan, Galician, and Basque took place, culminating in the co-official status of those languages. Amongst other powers, the administration of competence in education was devolved to the regions.

This development had its counterpart in the production of *Alices*. The first complete Galician version



Salvador Fariñas, Editorial Mateu, 1952

appeared in 1984, following a precedent in comic format: *As aventuras de Alicia no País das Maravillas*, translated and annotated by Teresa Barro, with the collaboration in the translation of the poems of her husband, Fernando Pérez-Barreiro, the first translator of Shakespeare into Galician.

In 1989, after some abridged versions, the first complete Basque *Alice* appeared, translated and annotated by Manu López Gaseni. Associate professor at the University of the Basque Country and a specialist in children's and young adult literature, Manu López is the author of several award-winning works for children and young adults.

Both the Galician and the Basque *Alice* are the translations of *Alice* in those languages and have gone into several reprints (more in the case of Galician). A new Basque edition came out in July 2015, with only small changes, particularly the adaptation of the poems.

Also in 1989, the Asturian *Alice* was published, *Alícia nel país de les maravíes*, a translation by Xilberto Llano Caelles, an archivist, librarian, poet, and author of several books for children and young adults.

In all three languages—Galician, Basque, and Asturian—a version of *Through the Looking-Glass* has also been produced by the same translators. All the versions include Tenniel's illustrations, although in some cases the cover does not use a Tenniel image.

The last of the *Alice* languages of Spain is Aragonese. *Alizia en o País de as Marabiellas* was published in 1995 in a version by Antonio Gil Ereza. With only several tens of thousands of speakers and without any kind of institutional backing, the position of the language is very precarious. This precariousness is replicated by the fact that since then no reprint has been issued, nor has there been a translation of *Through the Looking-Glass*.

As we can see, the chronology of the translations of *Alice* in Spain affords us a glimpse—as through a glass darkly—of the history of the country in the twentieth century. Of course, the vast majority of *Alices* published in Spain have been in Spanish—at least eight hundred editions and reprints of *Alice's Adventures in Wonderland* during the book's century of existence in Spain. (It should be borne in mind that the Spanish book industry also has important markets in the Americas: Spain is the third-largest book exporter in the world after the United States and the United Kingdom.) From 1914 to the present day, the popularity of the book has not ceased to increase.

It's interesting to sort these translations into categories according to intended readership: children (abridged, die-cut, pop-up, or comic versions), young people (complete versions, but specifically oriented to young adult readers), and general editions (complete versions, without elements indicating a specific readership). The result is an evolution of the edito-

rial production in which the percentage of general editions and reprints has risen since 1970 at the expense of children's books. From a production exclusively oriented to children (59%) and young people (41%) during the first half-century of the Spanish *Alice* in Spain, we now see an *Alice* readership divided into three segments of roughly comparable size: children (28%), young people (37%), and general public (35%), with the children's editions in constant decline. Is *Alice* a book for young adults for adults—or is it quite simply literature? Spanish publishers know the answer without a shadow of a doubt: they often publish the same translation for both readerships—the same text with differences only in paratextual elements (cover, images, notes, collection).

USES OF A BOOK WITH PICTURES & CONVERSATIONS

As a sort of complement to the chronological and quantitative data, I'll mention some uses of this peculiar book with pictures and conversations. The hallmark of a canonical work is that it shows a protean quality and allows a surprising variety of readings and uses. As we have seen, in Spain, *Alice* nowadays is a book oriented mainly to a young adult and general readership, but this was not the case during the first of *Alice's* presence in Spain. In fact, in that period it was not only considered children's literature, but more specifically girls' literature. In a book called *Lecturas buenas y malas a la luz del dogma y la moral* (*Good and Bad Readings in the Light of Dogma and Morals*), published in 1949 and reprinted in 1953 and 1961, the Jesuit Antonio Garmendia wrote that the book was "very suitable for little girls from the age of seven onwards." The censors of the Spanish Church—strongly linked to the regime during the dictatorship years—never objected to the book. Several editions at the end of the 1950s explicitly bore the imprimatur of the Catholic authorities.

But this was not the case for their political counterparts. Even ten years later, in 1969, the Franco censorship forced the suppression of several fragments of a Catalan adaptation for the stage (*Alícia en terra de meravelles*, by Xavier Romeu). Amongst them was a phrase, in the drying-off episode, in which the Mouse makes a passing reference to the kings of Castile and Catalonia. Undoubtedly, the reference to a king—and, above all, a Catalan king—was considered too political. And a couple of years later, in 1971, another stage production, this time in Spanish and called *Alícia en el palacio de las maravillas* (*Alice in the Palace of Marvels*), was totally banned in Madrid on account of the "arbitrary cruelty of the Queen," behind which a censor suspected an obscure political motivation. "¿A qué viene titular 'en el palacio'?" ("What's the reason for 'in the Palace'?"), he wrote in his report. Perhaps his

suspicions were aroused by the fact that Franco lived in a palace, the Pardo Palace, outside Madrid.

Throughout the world *Alice* is clearly a fabulous cultural marker, an icon that reveals a great deal of information about ourselves, our history, and our societies—and this is very much the case in Spain. Interestingly, the first complete translation of *Alice* into Spanish was not produced in Spain, but in the Americas. Between October 1921 and January 1922, the Mexican newspaper *El Universal* published the work in eleven installments. With the title *Alicia mexicana* and occupying all seven columns of the page, the publication included not only Tenniel's illustrations, but also notes by the translator, Joel Quiñones.

Quiñones, the future Mexican consul at San Antonio (Texas), later revised his version and printed it privately in 1949. The Ransom Center has a copy of that edition. But perhaps less well known is the fact that the original publication, in 1921, was presented as a contribution to the centennial celebrations of the end of the Independence War of Mexico against colonial Spain. The first *Alice* in Spanish, therefore, is a revolutionary *Alice*, which took part in the celebrations of a hard-won independence, and which contributed to the cultural progress of the country, as the translation was apparently used as a school reading text in the 1920s. So, once again, we perceive in the genesis of the translations—in this Mexican *Alice* as well as in the minority languages of Spain—a clear, culturally oriented political will.

THE "PERFECT HORSE"

I'll conclude with one last use, no less curious, of *Alice* in the translation of Rafael Ballester (1916–1993)]. He was the son of a renowned historian linked to the Institución Libre de Enseñanza (the Free Educational Institution), an educational project that had a major impact on Spanish intellectual life during the half-century before the beginning of the Civil War in 1936. Ballester was a historian, a teacher at the University of Barcelona, and a Shakespearean scholar. In the 1950s he collaborated with the publishing house Mateu, where he acted as a literary editor.

As already noted, Ballester was the author of the second complete translation of *Alice* into Spanish, published in 1952. In fact, his translation is more complete than the original, since it has an extra chapter, the translator's own invention. This 2,000-word fragment, added as Chapter VI, after the meeting of Alice with the pigeon and before her visit to the Duchess, introduces a Perfect Horse who attended Eton. Cinnamon-colored, and having received the best of educations, he proudly wears a top hat and a blanket embroidered with a crown. The chapter is a perfect mix of Wonderland elements: The Horse treats Alice with the rudeness of the Caterpillar; he mistakes her

for an animal, like the pigeon; and, as if in anticipation of the meeting with the Gryphon and the Mock Turtle, the episode revolves around the importance of education and the subjects studied at school: Manners, Pronunciation, Higher Phonetics, and Hoarse Music (*"música afónica"*). This gives rise to several word plays. One of them is used by the text to falsely present itself as a true translation:

—¿Y qué es eso de fonética superior? —preguntó Alicia, con la boca abierta.

—Es la ciencia relacionada con las palabras «queso», «Cheedwick», «Keats» y «keen», que son las palabras que más le cuesta pronunciar a un caballo.

—Pues usted las pronuncia correctamente —dijo Alicia.

—La primera vez, sí —dijo el Caballo—. Pero cuando pruebo dos veces seguidas, sobre todo en la palabra «Cheedwick», se me escapa un estrepitoso relincho.

"What's Higher Phonetics?" asked Alice, dumbfounded.

"It's the science dealing with the words *queso* [cheese], Cheedwick, Keats and keen, which are the most difficult words for a horse to pronounce."

"But you pronounce them correctly," said Alice.

"The first time, yes," said the Horse. "But when I try to say it twice in a row, particularly the word Cheedwick, I can't help bursting out whinnying."

The first word chosen to explain Higher Phonetics is in Spanish, but the other three are in English. The reader is led to believe that the first (*"queso"*) is a translation and that the others are *left* in English. A minimal knowledge of the language allows the correspondence *queso*/cheese and hence explains in phonetic terms the pair *queso*/Cheedwick. The chapter ends with a concert of hoarse music, with the participation of all the birds and animals congregated previously in the Caucus-Race chapter.

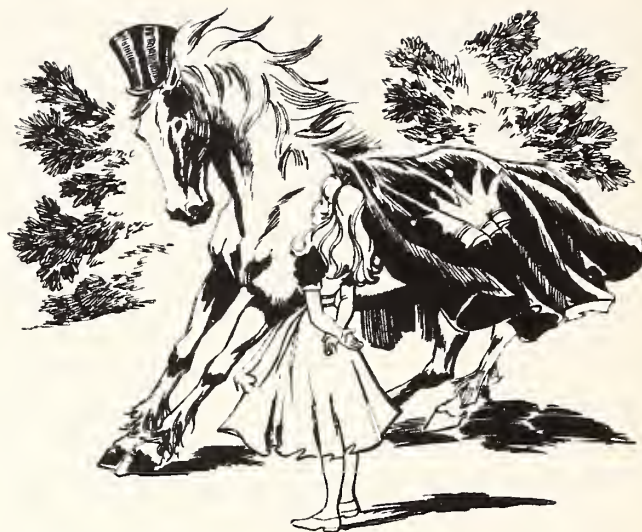
The book was published at least five times in the following 25 years, with illustrations signed by Salvador Fariñas. In the second edition, some anonymous illustrations were added, including one of the Horse, a fact that confirms a certain degree of participation on the part of the publisher Mateu, since Ballester had left the publishing house by that time.

But the story has a really long tail, because Ballester's invention also gives us a glimpse of certain practices of the book industry. Bruguera, a leading publishing house specializing in literature for children and young people, used his version (and also Gutiérrez Gili's) to publish its own adaptations of *Al-*

ice from 1956 to 1986—the very year it closed after going bankrupt. For thirty years, therefore, Bruguera flooded the market with at least thirty editions and reprints of the book in different collections. Virtually all included, more or less abridged, the Horse chapter. What is more, other publishing houses followed suit and yielded to the allure of the Horse. Some thirty different editions of this hippic *Alice* may be found, spanning a period of more than fifty years.

As a result, at least two generations of Spaniards have grown up imagining the Perfect Horse amongst the inhabitants of Wonderland. As some of the editions were illustrated, the result is a little gallery of thoroughbreds, some of them winners of jumping championships. At least one jumped from Spanish into Catalan.

Others also jumped into the Americas, since Bruguera and the other publishing houses distributed their books in Argentina, Colombia, and other countries. There is at least one recent instance in the Americas of an *Alice* including the Horse episode. The book (ISBN: 9588089654) was published in 2002 in a series of world classics by *El Tiempo*, the main newspaper in Bogotá (Colombia). The translation, ceded by the Spanish publishing house Libsa, which published it the previous year, is the adaptation signed by María A. Vergara for Orvy in 1958 (which is in fact a more or less blatant copy of Ballester's version). Although neither the Libsa nor *El Tiempo* edition mention the name of the translator, the text is exactly the same in all three versions. And, , the covers reflect the con-

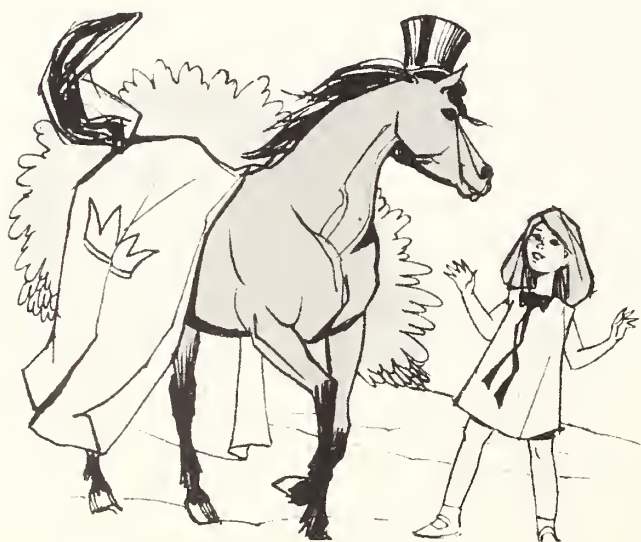


Ángel Julio Gómez de Segura (pen name Beaumont),
Editorial Fher, 1977

temporary trend towards the “de-infantilization” of the *Alice* audience.

To top it all, the Horse has even found its way into the land of Academe. A published paper can be found on the Internet where, with the aid of our Horse and his strong emphasis on education and good manners, a Colombian doctoral student, using the *El Tiempo* edition, stated as recently as 2010 that “*el gran personaje de la obra no es Alicia sino la educación*” (“the true leading character of the work is not Alice but education”).

Seventy years ago, in 1945, the Argentinian writer Jorge Luis Borges published the short-story “The Aleph,” inspired by H. G. Wells’s “The Crystal Egg.” In Wells’s story, a London antiquarian comes into possession of a crystal egg through which a view of the planet Mars can be seen. Borges adapts the object, and in his story an aleph is a point in space that contains all other points. A mere inch-sized luminous sphere hidden in a cellar in central Buenos Aires, it affords views of the whole universe. I have used *Alice in Wonderland* in a similar way. We can glimpse in it a century of the history of a country, the strivings of languages and cultures to survive in often adverse environments, the butterfly-like transformations throughout the years in the readership of a text that does not change, the games of cultural appropriation and manipulation, or the way in which the jest of a historian-turned-translator who, like Hamlet, was “bounded in a nutshell”—in his case, Barcelona under the Franco regime at the beginning of the 1950s—ends up being useful in 2010 to obtain a Ph.D. in Medellín, Colombia.



Alfredo Ibarra, *Felicidad*, 1963

ARCANE ILLUSTRATORS: NATALIE SHAU

MARK BURSTEIN WITH ADRIANA PELIANO

Natalie Shau is the *nom de brosse* of an extraordinarily talented artist based in Vilnius, Lithuania. So what is a millennial with a fine website, not to mention a global presence on Facebook, Behance, Twitter, Instagram, Pinterest, YouTube, Tumblr, DeviantArt, and Etsy doing in a column called “Arcane Illustrators”? Three reasons: One, you probably don’t know about her yet; two, she has not formally illustrated an *Alice* book; and three, Adriana and I really wanted to write about her. Contrariwise, let us say at the outset that she has done a significant number of works directly inspired by Carroll, and eleven of them appear in her book *Lost in Wonderland*.

Shau is primarily a digital artist, but also a fashion and portrait photographer who has exhibited widely in the U.S., Europe, and Japan. She self-published another art book, *Tangled Tales*, and her creations have appeared in *Art that Creeps* (Korero Books), *Juxtapoz*, *Hi Fructose*, and the French *Vogue* among many others. Estonian recording artist Kerli has used Shau’s art on two album covers, and her music video for “Tea-Party” (from the multi-artist album *Almost Alice*, music inspired by the 2010 Burton film) certainly is informed by Shau’s costuming and sensibility; www.youtube.com/watch?v=uY58uPtAM68.

In her work, Shau frequently combines modern and historical elements to create what can be described as gothic art portraiture dripping in surrealism. Gothic horror fiction, fairy tales, and Russian classics from such masters as Dostoevsky and Gogol are among the influences she lists for her strange creations, with a heavy nod to Rococo styling in clothing and furnishings. She cites other influences such as fashion designer Alexander McQueen; art director, costume and graphic designer Eiko Ishiok; and artist Trevor Brown, whose paraphiliac digital renderings were discussed in *KL* 86:43; her work can be simultaneously grotesque and sweet.

Shau says: “My works are digital mixed media. I mix photography, 3D elements, vector elements, and digital drawing. My works are pretty motionless and doll-like, but they express the burden of waiting, and the inner conflict that boils within my characters. You can sense that in their expressions or in some contradictory elements or symbols hidden in the work.”

As Janae Corrado expressed, in an interview in *Dirge Magazine*, “While Natalie predominantly uses models, she is no stranger to the other side of the camera, and often poses as her own muse in her portraits. The surreal characters she depicts are alienating and hypnotic narrators of a nowhere land; fragile and powerful at the same time, both real and illusory.”

I now turn this article over to Adriana.

THE ART OF GETTING LOST

“You’re lost, little girl / You’re lost /
Tell me who / Are you?”

— *The Doors*

I would say, instead, that this Wonderlandish book, *Lost in Wonderland*, is an arcane adventure per se, welcoming mysteries and calling us to follow multiple and invisible Alices, daring us to enter into a voyage through one impossible land, finding an *improbable* crew, looking for an inconceivable *creature*. Let’s pretend that these pages are like a sequence of doors, like the ones that in her Victorian dream Alice did not manage to open. As another famous contemporary girl, Emily the Strange, would say, it is not for those who want to belong, instead, it is an invitation to be lost.

In its entrance portal, the cover, we can see though the open frame of a nonexistent mirror, where a Sybilline hostess asks us for the keys and magical words. Arcane symbols, alchemy, tarot, auxiliary animals, magical objects, surrealist allies, desires, and disguises dive into lucid dreams. The hostess has black lips, and her blood flows as floating red rose petals. She has a white, lifeless skin calling out to an endless, uncanny fairy tale. Here and there in flowers, animals, gowns, the colors play magical rituals of death and rebirth (white, red, and black), and marriages of opposites (red and blue, white and red, white and black), inviting us to play curiouiser and curiouiser games.

In each door, or card, in this arcane game, we can enlist the help of a sequence of talismans and enigmatic keys. Operating with colors resembling alchemical work, the cover invites us to a journey within. *Arcane*, here, also opens connections with the major *arcana* of tarot and the ancient paths of initia-

tory travels and rites of passage. The presence of a pack of cards in *Wonderland* opens new possibilities for Alice as tarot deck. Here and there the images are filled with hidden symbolism. In the tarot each card represents a “mystery,” a knowledge that can only be attained through “initiation,” as the opening to a new experience, a rebirth. It follows that each tarot card brings a wisdom to be awakened into a knowledge that becomes a truth of our heart.

In parallel, along the journey in Shau’s book we met sorceress women with their “familiar” animals, evoking totemic forces, while blue, white, and red flowers echo magical transformations. Symbols of death and rebirth fly along with uncanny butterflies. Among her priestesses, fairy-tale heroines, and dreamers, we are invited to find *our* Alices in a labyrinth of projections or a map for the forest where things have no names. The fall, the looking-glass frames, the impossible doors, and other enigmas call us to pronounce the unspoken words in the rhythm of a never-ending dream. *Secret Garden*, *Her Tears Are Poison*, *Trapped Heart*, *Little Madness*, and *Lost Girl* are the names of some of the invitations each page reveals to the brave and adventurous viewer.

Impossible or metamorphic bodies are constantly defying us in sensuous and unattainable postures. Their doll-like qualities are in transit between the animate and the inanimate, conscious and unconscious, in a continuous transformation driven by the coupling of life and death. Like the literary Alice who learns how to balance the bites of her two sides of

mushroom, the creatures of Natalie Shau are in a permanent challenge between extremes: prison and freedom, eroticism and innocence, purity and danger, delicacy and violence, joy and terror, excitement and melancholy, sorrow and passion, delight and nightmare, love and the powers of darkness. This struggle is also evident in the permanent dilemma between the birds and the cages, the locked room and the magical garden, in the dynamics of successful transformations and unfulfilled desires.

Shau’s artistic journey also drinks in the source of the surrealist heritage, when Alice was captured from the nursery room to the forest of symbols, into the realm of metamorphosis and the oneiric power of unlimited becoming. Surrealist Alice is not just a child; she stages a modern myth, incarnating a *femme enfant* who travels through deep worlds and seems to move between dream and waking states. Surrealism

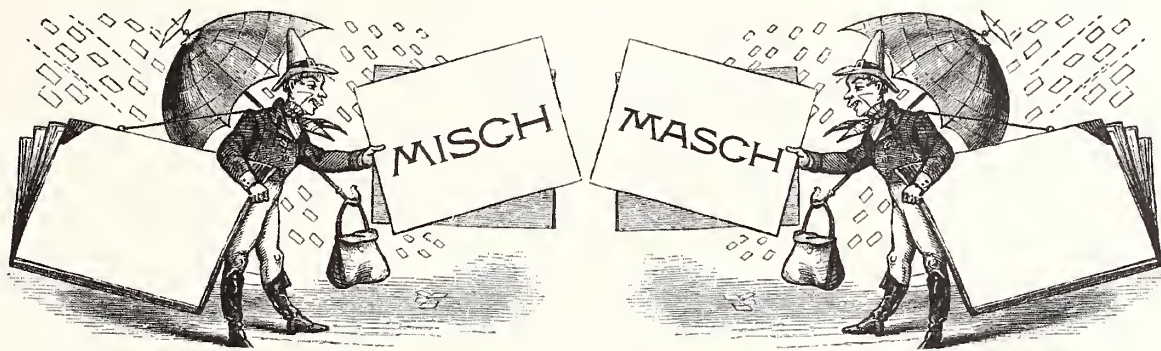
showed how Alice could be transformed and how many other stories could live within a story, if not seeking a return, or loyalty, or to the original, but a commitment to what we create from it. Alice fertilizes worlds, proliferates travels, travels between new realities, open to *becoming* every moment. Surrealism showed how art gives way to a movement where the imagination travels through marvelous becomings. Not what Alice was, but what she can be; transformation is the only constant. “Who is Alice for you?” asks this book.

Lost in Wonderland can be obtained from the artist for approximately €90 by emailing her at blu3black@gmail.com.



Liō by Mark Tatulli, 1/31/2016





Leaves from The Deanery Garden



The issue of *The Examiner* (and therefore the official publication date of *Wonderland*) mentioned in "Leaves from the Deanery Garden" in *Knight Letter* 95 should have been November 18, 1865, not 1868.

Lenny de Rooy
The Netherlands

I am doing a census of the people who have in their collections one or more copies of the 1866 Appleton edition of *Alice's Adventures in Wonderland*. If you do, please contact me. Separately, Lila Harper is checking databases including WorldCat, COPAC, and others for institutional holdings. There are estimated to be 1,950 copies in existence, so the list will be extensive.

We are doing this as part of a new book on the English-language editions of *Alice's Adventures in Wonderland*, *Through the Looking-Glass*, *Alice's Adventures under Ground*, and *The Nursery "Alice."* This new book will augment the

recently published book on the translations of *Wonderland* and *Looking-Glass* titled *Alice in a World of Wonderlands: The Translations of Lewis Carroll's Masterpiece* [p. 34].

We need help with the new book. If you would like to participate as an essay writer or checklist compiler, please let me know.

Thank you,
Jon Lindseth
46155 Fairmount Blvd
Hunting Valley, Ohio 44022
jalindseth@aol.com

Explorations of AAIW's "Rule 42: all persons more than a mile high to leave the court" have not yet made an important connection with actual events. Prince Albert, who was, though not a mile high, considerably taller than his diminutive wife, died in 1861—not long before the fêted trip up the Isis. It is undoubtedly of significance to this rule that the Prince left the Queen's court forever in his forty-second year.

Also significant is the only actual use of the word "number," the name of what units of measurement are called, which occurs only once in both books despite Dodgson's mathematical proclivities. While Alice does try in vain to reach twenty, the only item called by a "number" is in fact Rule 42. This near omission requires further thought.

But for the moment, let us address the vexing question of exactly how many cucumber frames had been erected near the home of the White Rabbit. The room in which Alice is trapped was most likely toward the back rather than the front of the house. A gentleman such as the White Rabbit would not place his kitchen garden for all the world to see: Pat's digging anything other than flower beds would be discreetly hidden from passersby. The master bedroom would be kept private, far from the road and the front gate. It also presumably

faced a sunny direction (a crucial piece of information here freely distributed to geographers of Wonderland), and thus the area below would have been suitable for the small glassed-in frames housing cucumbers. Were there as many frames as forty-two?

Dr. Fernly Bowers, BA, BFA, BM, BS, MA, MFA, MBA, MS, MAcc, MBA, MBT, ME, MFT, MHA, MM, MMM, MPA, MPAS, MPH, MPL, MPP, MPQ, RED, MCM, MSQW, DDS, DM, DPAQ, PhD, DDS, MD, DVM, DoD, LLD, AAS, AS, DDPD, DPT, EdD, JD, MD, PhamD, PhD
Beethoven, California

I was interested to read the article by Christopher Tyler (*KL* 95:33). In it he quotes a letter from Dodgson to Bartholomew Price dated May 18, 1897. I was given this letter by Price's grandson some years ago, and I published it in *Lewis Carroll's Diaries* volume 9, pp. 310–311. There are a number of errors in the transcription provided by Mr. Tyler. They are as follows:

line 4 – “tangent-planes” is hyphenated

line 5 – “till” not “until”

lines 5/6 – “tangent-planes” is hyphenated

line 6 – “should” not “would”

line 7 – “dodecahedra” not “dodecahedrons”

line 8 – “dodecahedra” not “dodecahedrons”

line 9 – the words “the usual” should be between “have” and “pentagonal”

For the sake of accuracy, I provide these corrections. I am well aware that transcriptions are fraught with difficulties and need to be checked several times.

Sincerely,
Edward Wakeling
Herefordshire, U.K.

Precisely 36 years ago tomorrow evening, I stood to deliver my paper to the still-new Sherlockian scion society, The Bootmakers of Toronto. I was inordinately proud of my argument (“Wisteria Lodge” being so bland an Adventure I proposed it to be a pastiche by, yes, Lewis Carroll) and, after attending members put down their smelling salts, mailed a copy of it to the LCSNA.

[Below] is the response I received within days—pretty sure it was the winter of 1980—a dynamic frolic from a wit extraordinaire named Peter Heath.

Years later I was honored to have “Wisteria Lodge: Curiouser and Curiouser” included in a collection of Bootmaker writings, *Canadian Holmes: The First Twenty-Five Years*. Across the decades I have kept Peter's letter as a bookmark and just today I turned to page 111, and finally googled his name, hoping to reconnect with him, and so learned who Peter L. Heath was and remains.

“But it is not too late to remedy the mistake.”

Please enroll me as a LCSNA member in my grateful salute to Peter.

Stephen M. Kahnert
Park Ridge, IL

Dear Mr Kahnert,

Thank you for your copy of “Through the Magnifying Glass.” You are, of course, perfectly correct in your surmise, but the matter goes much wider than you think, and there was no need to go all the way to Wisteria Lodge for your evidence. A mere glance at the name CONAN DOYLE shows it to be an anagram for COY LEAN DON (your very words, almost, on p. 4), O'CONY LAND (down the rabbit-hole), and ONLY DEACON (not Archdeacon of Richmond, as you say on p. 1; that was his father). Too easy, think you? Try

SIR ARTHUR CONAN DOYLE and see what you get:

DENY AUTHOR CARROLL SIN (LC's involvement with Alice was innocent)

NO HARD-RUN STORY, ALICE (Nor is there any indecency in the book)

NO CHARITY A DON'S RULER (He was not in anyone's pay)

EACH LURID STORY RAN ON (But the victim of malicious gossip)

ALICE HAD NO SORRY RUNT (The pig-baby was not hers, but the Duchess's)

THO' RECURSION, LADY RAN (He renewed his attentions, but she evaded him)

THIS ERROR CAN LAND YOU (Philandering is not for bachelors)

YOU OSTRICH RURAL DEAN (Luckily, Alice's father suspected nothing)

If that does not convince you, and your fellow-bootmakers, that the entire canon was fabricated under a pseudonym by Lewis Carroll (the later works being forged by his nephew, S. Dodgson Collingwood), I am afraid that nothing will. You are all in the wrong society, and have been worshipping false gods; but it is not too late to remedy the mistake. Our subscription is \$15.00.

Yours through a cipher, darkly,
Peter Heath

[Scottish-born philosopher, teacher (University of Virginia at Charlottesville), Carrollian, and author Peter L. Heath (1922–2002) was the delightful soul who wrote The Philosopher's Alice (1974) and was the second president of our society (1977–1980). Having written the brilliant and learned article on the subject “Nothing” for Macmillan's Encyclopedia of Philosophy (1967), when asked who he was, he inevitably replied, “The world's foremost authority on nothing.” – Ed.]

The Victorians wanted their jokes more restrained and polite — at least when the targets were themselves. The genial cartoons of Sir Edward Tenniel set an approved standard.

Robert Tombs, The English and Their History, Allen Lane, an imprint of Penguin Books, London, 2014

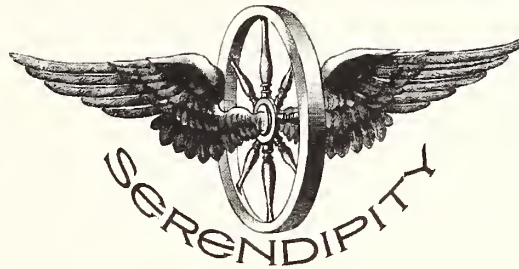


Imagination is the only weapon in the war against reality. — Lewis Carroll

This and other sayings misattributed to Carroll can be found on the “Miss Quoted Alice” Facebook page www.facebook.com/missquotedalice.

You could call the Galapagos a *Wonderland* all right, but no *Alice* was around to give everybody prizes for a caucus race. [*italics sic*]

Gifford Bryce Pinchot, Giff and Stiff in the South Seas, Winston, Philadelphia, 1933



IPhones were everywhere, glowing, like the Cheshire cat’s smile—disembodied, floating.

Ann Beattie, “For the Best,” The New Yorker, March 14, 2016

Groucho: Well, it [*Bradbury’s short story “The Veldt”*]’s a very sentimental thing, it’s, uh, it’s a little like *Alice in Wonderland* and, uh, *Little Women*.

Groucho Marx, in conversation with Ray Bradbury, You Bet Your Life television show, #55-35, May 24, 1956

Reading this two-volume edition is like falling down a rabbit hole that drops you not into a world of hoo-kah-smoking caterpillars and smug cats but into something much more curious: a textual reconstruction of T. S. Eliot’s brain.

Duncan White, reviewing The Poems of T. S. Eliot, London: Faber & Faber, 2015, in The Telegraph, December 3, 2015

The clothes, which looked like the spawn of Lewis Carroll and Kevin Federline, were by the fashion designer Jeremy Scott.

Lizzie Widdicombe, “Barbie Boy,” The New Yorker, March 21, 2016

“This is getting curiouser and curiouser,” said Alison, hiding her face by fetching down a sugar bowl from a shelf.

Robert Barnard, A Fall From Grace, Scribner, New York, 2007

My guinea-piggish reasoning went as follows: as long as we were falling down the rabbit hole, two bunnies would undoubtedly be less trouble than one.

Bob Tarte, Enslaved by Ducks, Algonquin, North Carolina, 2004

Napoleon invented a new series of decorations from scratch. He distributed medals on the Dodo’s principle—that all must have prizes.

Adam Gopnik, “The Good Soldier,” The New Yorker, November 24, 1997

He also mastered junior varsity croquet. Not that Albert really cared about hitting wooden balls with a mallet, but he liked the link to Lewis Carroll.

Wendy Wasserstein, Elements of Style, Knopf, New York, 2006

How good was imagism to sharpen the perceptions, and all this zest for seeing, reporting, recording, this joy in the visible world, this picture-making, after so much wreathing and writhing and fainting in coils . . .

Van Wyck Brooks, New England: Indian Summer, 1865–1915, New York, E. P. Dutton, 1940

After waffles served with blueberries, Ramona sang “O frabjous day! Callooh! Callay!”—happy words from a book about a girl named Alice.

Beverly Cleary, Ramona’s World, Morrow Junior Books, New York, 1999

Was this how Alice felt, he wondered, lost in a forest of words she didn't know how to escape?

Donna Leon, Falling in Love, Atlantic Monthly Press, New York, 2015

A fawn was walking away from them into the forest and as it went its name fell away from it.

Ursula K. LeGuin, "A Trip to the Head," Quark 1, 1970

Chairs were not common at banquets, and the arrangement of the three couches which furnished the triclinium dining-room followed a Mad Hatter's formality.

A.G. McKay, Houses, Villas and Palaces in the Roman World, Cornell University Press, New York, 1975

Pointing to the repetitive and outdated slang ("wrathy," "frabjous") that peppered [Charles Harold St. John Hamilton's] stories . . . Orwell—no slouch himself—surmised that the stories were nec-

essarily "written in a style that is easily imitated."

Jennifer Szalai, "Open Book," The New York Times Book Review, January 31, 2006

"In the name of Boojum Snark, spirit of the fire, and Brillen Tramp, spirit of the water, and Grovelly Barch, spirit of the air . . . I hereby declare us [*Opie and his pals*] blood-brothers, never to be separated for ever and ever."

The Andy Griffith Show, Season 3, Episode 10, "Opie's Rival"



Margot Bittenbender
Nicole Bohlman
Don Charney
Ryan Clarke
Angela Luisa Delgado
Frank Durako
John Heide
Michael Kaminski
Mary Ruth Kettenbach
Mathew Kohnen
Craig H Lancaster
Lisa Lee

John Lockwood
Lori Lopez
Susan Lucco
Robert McCarty
George A. McCollum, Jr.
Melissa Natale
Mitsuko Nishi
Susannah Page

Érika Berenice Roldan Roa
Leah Sackett
Allie Schilling
Todd Seabrook
Esther Simpson
Robert Stek
Erin Stough
Virginia Struble
Joseph Svec
Rebecca Vaccaro
Robert Watkins
Cheyanne Witte



SixChix by Bannerman, Shulock, Piccolo, Gibbons, Epstein, & Piro, 6/8/2016



Ravings from The Writing Desk

OF STEPHANIE LOVETT

I used to explain my life in the LCSNA as being like Brigadoon, the mythical village in the Scottish Highlands that appears out of the mist once every hundred years, lives for a day, and then vanishes for another century. Twice a year, my real life would come into being around me, as vibrant as could be, with conversations and friends and ideas and excitement, and then it would poof away again, leaving me in a different world doing other things until next time. However, fond as I am of that image, I'm afraid I have to give it up—the LCSNA no longer vanishes away, softly, suddenly, or in any other way. Of course, it has always been a year-round organization, with many people hard at work creating the *Knight Letter*, the Pamphlets series, and other publications such as *A Bouquet for the Gardner*, maintaining the website and blog; managing correspondence, membership logistics, and finances; and planning meetings. The LCSNA as an entity, though, as a community of people in conversation with each other, as something anyone can just jump in and participate with, now is also year-round, no longer extant only for a weekend in the spring and fall.

This is of course because we now have a very active presence online, primarily on Facebook, and on Twitter as well. The LCSNA and the LCS (UK) have had websites for some years now, filled with excellent information, and blogs as well with breaking news, and these have enabled us to have a robust virtual location, a place for members to go to find things out and a place for the public to find us. What is different now is that on Facebook, the LCSNA page, along with the LCS group, the LC Resources group, and other Carroll and Alice pages and groups, have enabled the kind of constant and casual interaction that is the lifeblood of a community. When I saw everyone at the spring meeting, I didn't feel as if it had been six months since we'd been together, and it really hadn't. We'd been sharing news and articles, conversing and joking, and helping each other out, almost every day. I see more of Dan in Altadena, Daina in Chicago, Bridgette in Houston, Oleg in Toronto, Stefania in

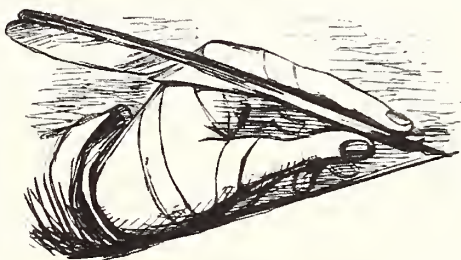
Naples, Mark in London, and Angel in Spain than I do my book club friends here in town.

I think this constitutes a new era for the LCSNA; it is new in how it feels to be an active member, and it may also be new in how we do some of the other things we do. This change is attributable to our reaching a critical mass of people using our Facebook pages and groups on a regular basis—and that change is largely attributable to the involvement, excitement,

and interaction generated by all the many events, news stories, exhibitions, and publications of the Alice150 year, which culminated in the October 2015 conferences. The spring meeting was extremely well attended, and I think that was due not only to the very attractive program our DC-area friends put on for us, but also to the

tidal wave of energy and excitement that flowed from Alice150 onto Facebook, where it continued to surge. All of us who feel so in touch with each other online, and who had such a good time together in New York in the fall, could hardly wait for spring in DC. So, my two messages for all of you are that I am looking forward to continuing to interact with you, or to seeing you for the first time in our online community, and that all of you who responded so generously to our requests for Alice150 support should be very pleased to see the dividends of that unique opportunity to take excitement and involvement to greater heights—dividends that continue to compound and richly reward the Carroll community.

Some thanks are due from the Spring meeting: Wendy Crandall's daughter, Hayley Rushing, coordinated the madness at the Crandalls, aided by her friends Ashley Malmstrom, Silvia Ventura, and Terri Lisman, who welcomed us and gave us such a charming, energizing, and festive evening! Many thanks also to August and Clare for hosting us for one last chat, so we could wind down and debrief. And of course, once again, thanks to them, Ellie Schaefer-Salins, Ken Salins, Matt Crandall, and Wendy Lane Crandall for all the planning and work that went into the exhibitions, the meeting days, the lodging and food, and the social events, that we all enjoyed so very much.



There are two particular features of the spring meeting that I want to mention here. One is that this was our 42nd anniversary meeting, a number *apparently* significant in the life of Lewis Carroll and certainly significant in the minds of many Carrollians! On January 12, 1974, a group of Carroll scholars, collectors, and enthusiasts formed the LCSNA in Princeton, brought together by the late Stan Marx. Founding member David Schaefer was not only present at this meeting marking our 42nd anniversary, but hosted us at his house Sunday morning.

The other is more personal—this was my 30th anniversary meeting. The Society seemed quite ancient, dating way back to my middle school days, when Charlie Lovett and I walked into a tiny and windowless room at the Donnell branch of the New York Public Library on April 26, 1986, and heard Wes Schmidt-Stumpf talk about teaching computer logic with Alice; Stan Marx talk about the project (now *so* much closer to completion!) of publishing the complete pamphlets of Lewis Carroll; and Lou Bunin talk about and show his 1951 film. At 23, I was younger than my daughter is now, and little did I suspect that I had just determined the shape of my next three decades. Just a few highlights include artist Barry Moser talking about Alice versus Dorothy; visiting the Huntington, Rosenbach, Morgan, and Newbery Libraries; hosting the LCSNA here in Winston-Salem during an Oz-ish tornado; dinner with Adolph Green; having Joe Brabant ask “Wouldn’t it be Murder?” and Peter Heath ask “Who is the Father of the Duchess’s Baby?”; having my exactly one-month-old baby welcomed to her first meeting with a napoleon cake at Janet Jurist’s apartment; the unbelievable roster of speakers at the second international conference in 1994; the 1997 creativity conference in Minnesota; hearing at one meeting from Nina Demourova, Morton Cohen, Don Rackin, and the widow of the sculptor of the Central Park Alice statue; multiple outstanding visits to Toronto and to Austin; celebrating the 50th anniversary of the Disney *Alice* at the Disney studios; Charlie Lovett on Carroll as theater-goer and on Carroll’s library; the Wonderland competition winners at USC; Gopniks Adam and Alison; comics/graphics artists Bryan Talbot, Iain McCaig, Mahendra Singh, and Tommy Kovac; the stunning experience of Jonathan Dixon’s staging of *La Guida di Bragia* in Santa Fe in 2009; authors Jack Prelutsky, Nancy Willard, Jon Sci-

eszka, and Maria Tatar; theater events from Andrew Sellon and from Dan Singer; films researched by David Schaefer and made by Andy Malcolm; and the five-year journey of the book, exhibition, and conference *Alice in a World of Wonderlands*.

Those are just a few of the remarkable things I have experienced in 30 years in the LCSNA, and I’m so grateful for all the friends, all the opportunities for scholarship, and all the travel and adventures. If you want to know more about our past meetings, you can look at the list on our website (Have you heard? We have a quite a lot of good information online!) or you can chat with me online or at our next meeting!

Speaking of which, we have an exciting program planned for October 15, 2016, at our home in the Fales Library in the Bobst Library at New York University. Fales Librarian Marvin Taylor will speak about the exhibition he mounted in the Bobst as part of the Alice150 festivities, “‘Go Ask Alice’: Alice, Wonderland, and Popular Culture.” Monica Edinger, who blogs at Educating Alice, and some of her students will give us a presentation about her use of Alice in her elementary classroom at the Dalton School. Matt Demakos will speak about his research concerning “The Walrus and the Carpenter.” Professor Jan Susina will give a talk on using Alice in the college curriculum. Dana Walrath will talk about her illustrated novel *Aliceheimers* and her use of Alice in making sense of the world of Alzheimer’s.

See you there!



In Memoriam



Elizabeth Swados

February 5, 1951 — January 25, 2016

Elizabeth Swados (pronounced SWAY-dose), whom the *New York Times* called “a composer, writer, and director who fashioned a unique style of socially engaged musical theater, drawing on a global menu of musical styles and a street-level engagement with the politics of the dispossessed,” passed away in January at sixty-four from esophageal cancer.



Carrollians know her, of course, from *Alice at the Palace*, produced by Joseph Papp and featuring an up-and-coming twenty-eight-year-old actress named Meryl Streep in an over-the-top star turn. *Alice* (as it was then known) first saw the light of day in three concert performances in December of 1978. Premiering December 9, 1980, at the Public Theater, NYC, as *Alice in Concert*, it then evolved into the off-Broadway production of *Alice at the Palace* we know and love, recorded and broadcast on television in 1982 (and released on DVD by Kultur in 2002).

Swados’s first Broadway success, *Runaways* (1978), had been intended to be a community service piece with a short run. But it

moved to Broadway, where she received five Tony Award nominations, including for Best Musical, was nominated for three Drama Desk Awards, and won an Obie for her direction. In the 1980s she collaborated with the cartoonist Garry Trudeau on two social satires for the theater, *Doonesbury* and *Rap Master Ronnie*. “Over the next several decades she poured forth a seemingly endless stream of stage pro-

ductions that tested the vocabulary of critics, who described them variously as song cycles, mosaics, tapestries and oratorios.” Swados also published three novels, three books of nonfiction, and nine children’s books, as well as two memoirs and an animated film, *My Depression (The Up and Down and Up of It)* for HBO. She was married to Roz Lichter.

At Alice150 last fall, some of us were privileged to see her on our “Who’s Alice?” panel at the New York Public Library for the Performing Arts, Lincoln Center (KL 95:1-2). She was witty and charming, and never mentioned that she was suffering from the disease that took her from us just four months later.



SHRINKING AND GROWING

Mark Burstein

Abridgements, condensings, and retellings of *Wonderland*, like The Dude, abide. There is considerable ingenuity involved in taking its 26,500 or so words down to a more manageable size, as is often done for younger children in highly illustrated editions or miniature books. *The Nursery Alice* comes in at just under 7,000 words, rather gargantuan by these standards. Some are quite short indeed. I had believed that that particular apotheosis had been reached by Maurice Sagoff's seventeen-word summation in *ShrinkLits* (Workman, 1980):

Holed up

With bunny.

Pre-teen

Acts funny.

Aberrations—

Hallucinations—

Wild Scenes—

Tarts, Queens—

Clearly she

Needs therapy.

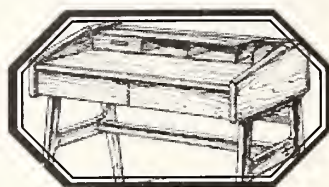
A new contender is to be found in Alison Jay's board book for tots entitled *Alice's Adventures in Wonderland* (Dial, 2015). Based on her illustrations for the full-on *Wonderland* (Dial, 2006), its pages—FALL, RUN, DRINK, SHRINK, EAT, GROW, SWIM, SHARE, SMILE, PARTY, PARADE, PLAY, DANCE, SLEEP—offer fourteen words in all. (By contrast, close to a hundred words appear on the cover!)

When we used Microsoft Word 97's "autosummarize" feature back in 2000 (KL 63:20), using the "100 words or less" option—grammatical problem theirs, not ours—it came out with an amusingly nonsensical text of 90 words.

And the longest? Well, *Wonderland* as published in the 150th Anniversary Edition of *The Annotated Alice* (i.e., including front and back matter, annotations, and captions, but excluding *Looking-glass* and "Wasp in a Wig") contains 72,000 words.



Carrollian Notes



ALICE: 150 YEARS & COUNTING...

Byron Sewell

One of the highlights of the LCSNA's Spring 2016 meeting at the University of Maryland was the relatively small (compared to some of the grand exhibitions for Alice150 that were presented in NYC), but exquisite, exhibition entitled *ALICE: 150 Years and Counting... The Legacy of Lewis Carroll: Selections from the Collection of August and Clare Imholtz* presented by The Special Collections and University Archives at the prestigious Hornbake Library, which ran from October 2015 through July 2016

Beginning in 1978, August and Clare Imholtz have accumulated and conserved a *very* substantial and wonderful Lewis Carroll collection, which August recently described to me, in his typical modest understatement, as "respectable." Indeed! In reality, what they have created is a very large and broad collection, filled with a plethora of pieces that other Carrollian collectors would be thrilled to add to their own collections, no matter what their aspect of Carrollian interest. It is obvious from the high quality of the collection that August and Clare are persistent, yet gentle, victims of bibliomania. How fortunate for all of us that this has happened, because they delight in letting us view their treasures.

The Imholtzes' collection is catalogued in the thousands, so there was absolutely no shortage of ma-

terials worthy of inclusion in the exhibition. Their main dilemma was in deciding what was best to include. (Don't we all wish that we had such a problem?) Their selections are filled with delightful items, ranging from genuine rarities (such as an Appleton *Alice* and some of Dodgson's mathematical works) to fascinating and equally rare first editions of some translations of *Alice* (including first editions in Danish and Hungarian). There is a wonderful selection of uncommon translations (including Hindi and Bengali), beautiful modern illustrated editions, and inscribed copies of *Rhyme? and Reason?* and other Carroll works. Plus, there are even wonderful examples of Carroll's influence in the popular culture, including a terrific menu card decorated with a redrawn Tenniel illustration from the Mad Tea-Party (one of my favorites), examples of various curious selections from the performing arts, and, happily, August Imholtz and Alison Tannenbaum's outrageous *Alice Eats Wonderland: An Irreverent Annotated Cookbook*. There are simply too many delicious items on the exhibition's menu to choose to list here.

One thing that I especially like about this exhibition is that the Hornbake librarians Amber Kohl and Edith Sandler "sneak" in once in a while and turn the pages of some of the books, or even change out some of the exhibits, so that visitors who return will see different items and images. You can visit as many times as you like! There is no charge. Clare and August have also produced, as a gift to LCSNA attendees, a first-rate catalogue of the exhibition, something of a rarity among the various Alice150 exhibitions.

A MATTER OF CONCERN

At CERN, the European Laboratory for Nuclear Research in Geneva, ALICE has become a useful acronym for **A** Large Ion Collider

Experiment. While it is not certain they named it after our Alice, they do use language such as “you are invited to tumble down the rabbit hole into the wonderland of ALICE” on the site, and she is definitely a universal symbol for surreal encounters with the unknown.



A GALAXY FAR, FAR AWAY

A group of galaxies spotted by the Chandra X-Ray Observatory has been nicknamed the Cheshire Cat. According to EarthSky, “Some of the features of the ‘cat’ are distant galaxies, whose light has been stretched and bent by gravitational lensing. That’s an indication of large amounts of mass between us and these distant galaxies, and, Chandra says, most of that mass exists in the form of dark matter.” Scorpius doesn’t really look much like a scorpion, nor Taurus like a bull, but heavens above, the photo they released sure looks a lot like a grinning cat.



JAPAN’S BALLET STUDIO FLEURS Kimie Kusumoto

In late fall, 2015, we encountered the most wonderful event commemorating Alice150 in Japan, a ballet entitled *Alice’s Adventures in Wonderland* produced by Ballet Studio Fleurs in Tokyo. The director and choreographer was the owner of the studio, Ms. Ayako Ishigouoka. The *Alice* ballet was performed by the young girls who were taking ballet lessons in her studio, including some who are intending to be ballerinas. The ballet mistress, Ms. Ishigouoka, is a niece of a leading scholar of

“*Alice*” with blue sash and ribbon, though the stockings were white. The costume design was by Ms. Makiko Sugiura and Armoire de Costume. They did a marvelous job. Lighting design was in the capable hands of Ms. Miki Matsumoto, who used light and shadow very effectively. To show Alice falling down the deep rabbit-hole, they used spiral patterns that were moving around slowly and projected on the back screen—a very clever device. And to show the difference in Alice’s size, they projected her shadow on the back screen. Seeing Alice standing in front of her shadow gave the illusion that at one time she was



Lewis Carroll in Japan, Kumiko Taira, professor emerita of Hoku-sei Gakuen University, so Ms. Ishigouoka composed her *Alice* scenario with her aunt’s advice.

The story was cleverly composed of four scenes: “On the Riverside,” “In the Duchess’ Garden,” “In the Land of Trumps,” and again “On the Riverside.” It was an interesting and easy-to-understand composition based on the full dream story, constructed using episodes of *Wonderland*, together with the “Garden of the Live Flowers” from *Looking-Glass*.

Alice’s yellow costume was styled after the one in *The Nursery*

shrinking and another time she was growing.

To give the young future ballerinas as many chances as possible to appear on the stage, Ms. Ishigouoka thought of special characters and devices that made her performance unique. For example, there were three girls who danced as Tears, who made the scene in the pool fabulous. The Mouse had his Offspring, danced by five girls in the same mouse-costumes, who characterized the scene of the Caucus-race merrily and vivaciously. The other main characters—the Dodo, the White Rabbit, the Cheshire Cat, the

Duchess, the Hatter, the March Hare, the Dormouse, and the Knave of Hearts—expressed their own characteristics in dance and performed well. Another pretty extra was a group of Frogs; they were so cute in their green costumes with green gloves, and they did a comic dance with Alice.

In the Duchess's garden there was another group of extra characters that Ms. Ishigouoka adapted from *Looking-Glass*, the Chatter Flowers, who welcomed Alice to Dream Land, like the Frogs. They danced elegantly and vivaciously to the music by Tchaikovsky that Ms. Ishigouoka had selected for this performance. The Frogs and the Chatter Flowers also led the audience to Dream Land. After Alice met the Duchess, who threw her the Pig-baby, she parted from them and danced a duet with the Cheshire Cat, which was so emotional and beautiful that I thought of Savile Clarke's first dramatized *Alice* musical in Carroll's time.

The scene of the Tea-Party, which entertains readers with unique conversations, must be a very difficult episode for dancers to express visually. But Alice and the Tea-Party members expressed their pleasure by dancing with the Pudding and the Cherry-tart, with the tea table in the background, laid with simple tea sets.

The Queen of Hearts in scarlet costume was danced beautifully, and with dignity. The three Gardeners also danced well. But I enjoyed the scene of the croquet game most, which brought the story to a climax and made the performance an impressive one. Flamingoes in pink costume danced charmingly, and the Hedgehogs, in brown costume with small ears attached to their hair ornaments, were performed by dancers under five years old.

They were adorable, and I felt a quiet sigh arise in perfect harmony from the audience in the hall. I estimate that the audience consisted of around 200 people.

Then there came a procession of cards. The Soldiers were mostly young girls with short skirts, with patterns of red hearts and black diamonds. The Gardeners, who were painting white roses with red paint, were ordered to be executed. Some Soldiers ate tarts that the Queen had made. And the trial began. The scene of the trial didn't last long, but the dance that the Soldiers did was so striking. Then on the back screen the cards were projected clearly, the Soldiers all scattered, and the stage blacked out.

To gentle music, Alice and her sister appeared behind the gauzy curtain, sitting quietly by the riverside as if nothing had happened.

I could almost imagine Lewis Carroll wanting to go backstage after the program, if the circumstances had allowed, attempting to befriend the actresses, because he would have been deeply impressed with the performance. I, personally, really wished to meet the cute "Hedgehogs" after the performance.

Ms. Ishigouoka said she felt that each student's ability had been developed through this performance, and that the unity of the group was strengthened, but she also had the impression that her students had been affected deeply by the attractiveness of the story. She realized it would be very difficult to find another subject for

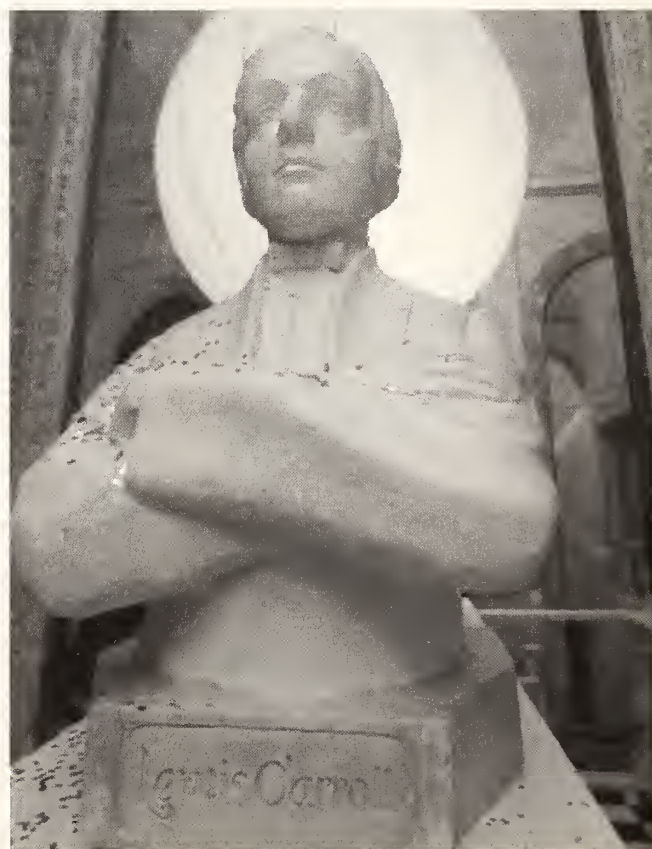
her students with the same appeal as *Alice*. She added, "I am glad each student has got something precious from this performance; they knew the meaning of the ballet for themselves, and by performing *Alice* they realized the importance of challenges and enjoyment in their lives!"



STATUESQUE

Russian correspondent Alexander Kalashnikov informs us that a statue of Lewis Carroll was unveiled in Moscow earlier this year at an exhibition devoted to Alice. The exhibition has been a tremendous popular success, and may become permanent.

The exhibition is entitled *Alice in Wonderland*, and is on view at Moscow's Saltykov-Chertkov's mansion. As we know, in 1867 Lewis Carroll made his first and only trip abroad, to Russia. He visited Moscow, St. Petersburg, Nizhny Novgorod, and Sergiev Posad. His mission was to support cooperation between the Anglican and Orthodox churches.



DASH IT ALL!

Mark Burstein

When considering canine presences in the *Alice* books, of course our minds first go to the puppy playing with a stick in Chapter IV of *Wonderland*, which is not further described but which Tenniel portrays as what appears to be a Norfolk terrier. But before that, Alice had told the Mouse that there is a “little bright-eyed terrier” that lives near to her, news which does not please the nervous yet articulate rodent. The Cheshire Cat later invokes a generic dog to prove that it itself is mad, as does the Red Queen in *Looking-glass* to prove that she (Alice) can’t do sums. But there is yet another dog who makes a (non)appearance, in Chapter III of *Looking-glass* in the

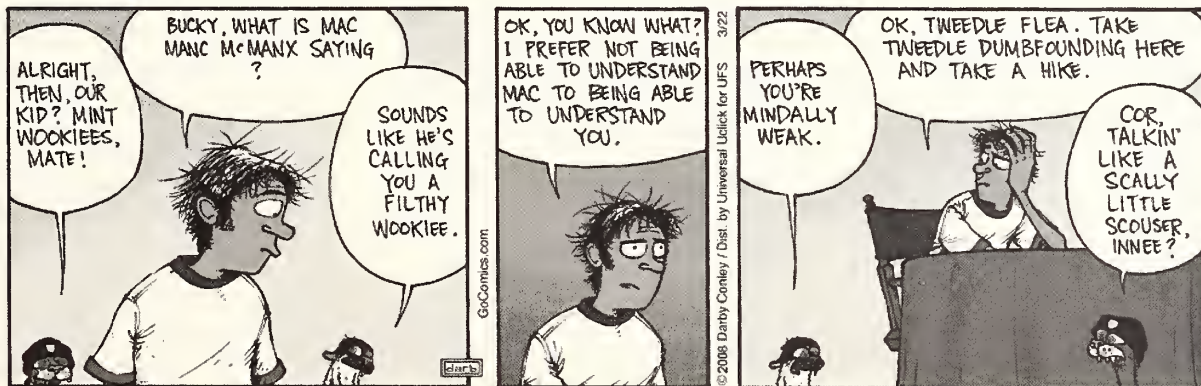


woods of no names: “That’s just like the advertisements, you know, when people lose dogs—‘answers to the name of “Dash:” had on a brass collar’—.”

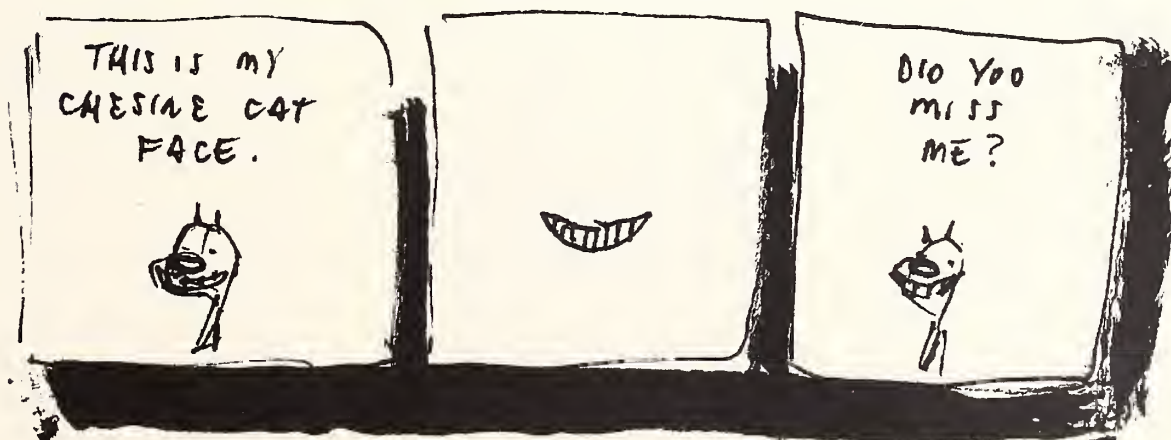
Just who is this mysterious missing “Dash”? Certainly the most famous dog of that name was a tri-color Cavalier King Charles Spaniel beloved of HM Queen Victoria,

given to her in 1833 when she was thirteen. Dash, who became her closest companion, is seen here in a painting by Sir Edwin Landseer, RA (1802–1873). This connection was discussed in great detail in *Oedipus in Disneyland* (1972) and its successor, *Queen Victoria’s Secret Diaries* (1983), as yet another piece of evidence to prove that HM Victoria was the true author of the *Alice* books, a shaggy dog story if there ever was one. (The possibility of this royal association did not appear in Gardner until *More Annotated Alice* [1993], credited to Charlie Lovett, himself a Cavalier owner.) Although Dash himself died thirty-two years before the publication of *Looking-glass*, the possibility of the lost dog with a brass collar being one of its namesakes is appealing.

Get Fuzzy by Darbey Conley, 3/22/2016



Mutts by Patrick O'Donnell, sketchbook drawing, 2001



THE ROUNTREE ILLUSTRATIONS

Mark Burstein

Many collectors are a bit baffled when it comes to Harry Rountree and his *Alices*: were there two sets of illustrations? Three? More?

We asked Michael Pirie, the world's foremost expert on Rountree, who is currently producing a bibliography of his work for the Imaginative Book Illustration Society (IBIS). He tells us that Rountree's first illustrations for *Alice's Adventures in Wonderland*, all 92 of them, were in color and came out in an edition published by the Scottish publisher Thomas Nelson in 1908. There were five binding-color variants: blue, cream, green, gray, and red. (This lavishly illustrated edition, in a blue cover, was published in an exquisite facsimile by Calla, a high-end imprint of Dover, in 2011, and carries my highest recommendation.) Its twelve full-page plates especially, but not exclusively, came to form the basis of the many and varied editions published by Nelson up until the mid-1920s. Individual smaller plates, such as that of the caterpillar on the mushroom, also appeared in several other of their many *Wonderland* editions.

Then Thomas Nelson had Rountree adapt some of these original 1908 illustrations into black-and-white line drawings for later editions, beginning in 1925 with *Alice's Adventures in Wonderland with Bruno's Revenge*, a small book of 158 pages with red cloth boards.

In 1928, another Scottish publisher, William Collins, commissioned him to illustrate a completely new edition of *Wonderland*, and this time *Through the Looking Glass* as well, for which he produced several new color illustrations and a multitude of line drawings. The style and accessibility of these new illustrations led to many subsequent editions being published by their imprints "Col-



lins Clear-Type Press" and "The Children's Press" throughout the 1930s, '40s, & '50s.

Now we know.

Many thanks to Michael Pirie and Selwyn Goodacre.



*What Would Alice Do?: Advice
for the Modern Woman*
Pan Macmillan, 2016
ISBN-13: 978-1447288527

Back in the '90s, WWJD ("What Would Jesus Do?") became a grassroots evangelical catchphrase, soon co-opted into the popular culture as a "snow-clone"—"What Would Brian Boitano Do?" "Who Would Jesus Bomb?" all the way down to "What Would Scooby-Doo?"—so I suppose it was inevitable that we would end up with a book called *What Would Alice Do?* Macmillan UK is the publisher, TV "presenter" Lauren Laverne wrote the foreword, and the small, square book is a macédoine of quotes from the books, with ancillary advice like "Be firm with yourself."



*Alice in a World of Wonderlands:
The Translations
of Lewis Carroll's Masterpiece*
Jon A. Lindseth,
General Editor,
& Alan Tannenbaum,
Technical Editor

Oak Knoll Press in cooperation
with LCSNA, 2015
3 Volumes
ISBN 978-1584563310

Jan Susina

The three-volume *Alice in a World of Wonderlands* is an immense and comprehensive labor of love.

An impressive scholarly accomplishment, the set will serve as a valuable reference tool for those interested in the thorny issues of literary translation. It stands as a testament to the global readership of Lewis Carroll's *Alice's Adventures in Wonderland*.

Alice in a World of Wonderlands involved the work of 250 volunteers under the editorship of Jon Lindseth and Alan Tannenbaum, who also curated the "Alice in a World of Wonderlands" exhibition at the Grolier Club in New York City. This ambitious study echoes the collective and collaborative research accomplished by the "Great Team" of nineteenth-century English folklorists who incorporated contributions from individuals across the British Empire; folklore scholar Richard Dorson examined this feat in *The British Folklorists* (1968). The impulse to record, categorize, and classify the known world is very Victorian in nature—think of the nineteenth-century explorers, the work of the Early English Text Society, or *The Oxford English Dictionary*—so it seems fitting that such a Victorian text as *Alice's Adventures in Wonderland* should receive a similar comprehensive treatment. While this study is for both academic and general readers, the intended audience is primarily those who have a very serious, perhaps slightly obsessive, interest in Carroll and the many translations of his most famous children's book. These carefully researched volumes will be housed in reference departments and rare book and private libraries. These are not going to be books to take to bed for light reading.

One of the first things that I did upon receiving *Alice in a World of Wonderlands* was to stack the three volumes next to Warren Weaver's *Alice in Many Tongues: The Translations of Alice in Wonderland* (1964). Weaver's book was the inspiration for the Lewis Carroll Society of North America to com-

pile the current collection as a way to commemorate the 150th anniversary of the publication of *Alice's Adventures in Wonderland*. By itself, *Volume One: Essays* dwarfs Warren's modest volume; with 837 pages, *Volume One: Essays* is six times the length of Weaver's 147-page study. In *Alice in Many Tongues*, Weaver was able to locate 336 editions of *Wonderland* in 44 languages. Since that time, the publications of translations of *Alice* books have greatly increased. Those changes are ably addressed in Emer O'Sullivan's "Warren Weaver's *Alice in Many Tongues*: A Critical Appraisal." It seems fitting that this expansive, three-volume study is dedicated to Warren Weaver; his "The Universal Child," the opening chapter from his pioneering study of *Alice* translations, is reprinted in *Volume One: Essays*.

The three volumes certainly function well as an interlocking set, but each appears to have a slightly different audience in mind. *Volume One: Essays* is the most accessible to the general reader. The strong selection of "Preliminary Essays" and those essays that appear in the "Illustrations," "Additional Essays," and "Appendices and Back Matter" sections are well written and highly informative. They help frame the biographical and translations issues and details found in *Volume Two: Back-Translations* and *Volume Three: Checklists*. The 166 essays on the various translations of *Wonderland* into different languages, dialects, alphabets, or constructed languages vary in quality and are often written by the translators. There is a repetitive nature to these essays, in that the writers address the challenges faced in producing a translation of Carroll's text that stays true to the spirit of Carroll's original book, but is also accessible and understandable in a different language and culture. The two editors wisely quote Umberto Eco from his *Experiences in Translation*: "Every sensible and

rigorous theory of language shows that a perfect translation is an impossible dream." So, in the end, the attempt to create the perfect translation of *Alice's Adventures in Wonderland* is a Snark hunt. Given that Martin Gardner's multiple editions of *The Annotated Alice* have provided better understanding and clarification for many contemporary readers in English of Carroll's supple and subtle language and Victorian references, it is understandable that a translator faces significantly greater challenges and problems when translating *Wonderland* into another language.

Carroll's playful use of language and frequent use of parodies, puns, and poetry are the major, and seemingly universal, challenges that translators confront. To overcome these problems, translators devise various clever poetic and linguistic alternatives and tricks. Characters' names are changed. Poems that Carroll parodied are changed to verses that will be recognized by readers of the other language. Pun-parallels become elusive. Translation is showed to be as much an art as a science; a literal word-for-word translation can result in a surprisingly confused and/or dull text that lacks much of the original humor. Yet one begins to wonder—even though creative translations are necessary, as they take into account the varying social, cultural and emotional value of words—is something lost



in the translation? Jean-Luc Fauconnier, who translated the text into Walloon, a Romance language used in parts of Belgium, suggests that translating a text such as *Wonderland* is "a dangerous exercise where one continually goes from a very accurate translation to an adaptation that is sometimes a long way from the original." When does a translation become an adaptation of *Wonderland*? Is it really a translation of *Alice's Adventures in Wonderland* when the protagonist's name is no longer Alice?

Volume Two: Back-Translations shows the challenges that translators face when they attempt to put *Wonderland* into a different linguistic landscape. The theory that is outlined in *Volume One: Essays* is put into practice in *Volume Two: Back-Translations*. Here, translators were asked to translate a sizable section of "A Mad Tea-Party" from chapter 7 of *Wonderland* without referring to Carroll's original text. The results show that "literal translations are virtually impossible and would not be understandable to the target audience." For example, translators frequently mention problems with cultural issues involving items such as the pig or wine. Further, the editors summarize that the back-translations reveal two major models of presentation: those languages that use conversational punctuation and those languages that present the speaker's name and quotation without special punctuation. But it seems to me that while *Volume Two: Back-Translations* is a rich source of information for linguists and those interested in the art of translation, it gets a bit repetitive in terms of making its point. Does *Volume Two: Back-Translations* really need to emphasize the impossibility of literal translations of *Wonderland* with examples in languages from Afrikaans to Zulu? An attempt to read *Volume Two: Back-Translations* is like reading a dictionary. The information it pres-

ents is of great value to the scholar who wishes to see the challenges various translators encounter—for example in Hindi, Hebrew, or Hungarian—but I suspect most readers will confine their reading the essays in *Volume One: Essays*.

Volume Three: Checklists is a masterful compilation of the various editions of the two *Alice* books, including more than 7,600 editions of *Wonderland*, 1,500 editions of *Looking-Glass*, and 650 combined editions of the two *Alice* books. It also includes a list of libraries that house some of the more difficult-to-locate editions. This volume evolved from Joel Birenbaum's database of approximately 2,100 non-English editions of *Alice*, a bibliography he has developed over the years, which was initially based on Weaver's study. *Volume Three: Checklists* is a godsend for bibliophiles, booksellers, and rare book librarians. Also in *Volume Three: Checklists*, Alan Tannenbaum and Clare Imholtz include a shorter, but equally useful, list of the various illustrators of the *Alice* books, which includes 1,201 unique illustrators.

As previously mentioned, *Volume One: Essays* features essays focused on illustrations, including Nilce Pereira's discussion of illustration as a form of translation and a discussion of Carrollian comics by Byron Sewell and Mark Burstein. Following Alice's lead in *Wonderland*, where she notes the importance of illustrations, *Alice in a World of Wonderlands* does not skimp on illustrations. *Volume One: Essays* includes 15 pages in full color of various *Alice* covers from around the world. The endpapers of the three volumes also feature an elegant, sepia-colored world map by Connie Brown so that readers can connect the 174 translations to their appropriate language locations.

In 1866, Carroll wrote to his publisher that "Friends here seem to think the book is untranslat-

able." Yet, this massive study of the many subsequent translations of *Wonderland* shows how wrong friends can be. It is fascinating to learn that while *Wonderland* has been published in 174 languages and 7,609 editions, its sequel, *Through the Looking-Glass*, has had, in comparison, a more modest number of translations—into 65 languages and 1,530 editions. One of the most illuminating essays in these books is Edward Wakeling's "Translations of *Alice* during the Lifetime of Lewis Carroll," which examines Carroll's active participation in the translations for the German, French, and Italian editions of *Wonderland*. Wakeling also points out that these translations of *Wonderland* had very modest sales. By 1876, Carroll wrote Macmillan asking that the publisher stop advertising them, since their sales did not pay for the advertising. While there were translations of *Wonderland* into seven languages during Carroll's lifetime, all of them were in European languages, and there seems to have been no translation of *Looking-Glass* done while Carroll was alive. Selwyn Goodacre notes in "The Real Flood of Translations" that the increased number of translations of *Alice* began to emerge in the twentieth century. In the 1950s, the *Alice* books were beginning to be recognized around the world as children's classics, and illustrators other than Tenniel were asked to add to the texts. Goodacre also points out that the early Dutch editions from 1874 and 1875 were the first editions that included colored adaptations of Tenniel's illustrations, giving Carroll the idea for using color in *The Nursery "Alice"* in 1889. For Goodacre, whether Weaver's *Alice in Many Tongues* had any direct influence on the flood of translations is an open question.

After reviewing all the material found in *Alice in a World of Wonderlands*, one might assume that *Wonderland* is the most translated

book in the world, but Jon Lindseth and Stephanie Lovett, in "The Most Translated English Novel," explore the difficulties confirming that claim for *Wonderland* or any other title. Using information provided by Wikipedia, they suggest that John Bunyan's *Pilgrim's Progress*, with approximately 190 translations, has the best claim to be the most translated English novel. They are confident that *Wonderland* is the second most translated English novel at this date, and that Carroll's book far exceeds the number of translations of J. K. Rowling's Harry Potter series, Beatrix Potter's *The Tale of Peter Rabbit*, and Hans Christian Andersen's *Andersen's Fairy Tales*, which have all been mentioned as the most frequently translated text. As to the often-stated claim that Shakespeare and Carroll are the most frequently translated English authors, once again Lindseth and Lovett acknowledge the difficulties in obtaining reliable documentation to confirm this statement. But the careful documentation found in *Alice in a World of Wonderlands* confirms the global interest in the *Alice* books; *Wonderland* is certainly one of the most frequently translated English novels in the world.

Just as Carroll warns of the dangers of "padding" in the preface to *Sylvie and Bruno*, I think there are some sections of *Alice in a World of Wonderlands* that come perilously close to that. There is no question that Morton Cohen's *Lewis Carroll: A Biography* (1995) is the standard biography of the author. Since *Alice in a World of Wonderlands* appeals to *Alice* enthusiasts, most, if not all, will be familiar with Cohen's masterful biography. Consequently, the two essays by Cohen that are brief biographies of Carroll and Alice Liddell seem redundant and unnecessary, as does his discussion of the *Alice* books as classic texts.

The publication of *Alice in a World of Wonderlands* is intended

as a significant contribution to the celebration of the 150th anniversary of the publication of *Alice's Adventures in Wonderland*; yet, the ghost of the ill-fated *Alice 125* in Australia of 1990 haunts some of these pages. As Jon Lindseth explains, the ambitious goal of that earlier project was to display 125 translations of *Wonderland*. Although the catalogue for *Alice 125: A Celebration* was published, its listing of 125 translations revealed that some never existed, were only fragmentary, or, in some cases, had not yet been begun. In reading the various entries by the translators in *Alice in a World of Wonderlands*, there are a surprising number of references to forthcoming translations. It seems to me that if one is attempting to make an accurate account of a book's translations, the study should only consider those translations that are completed and published. It appears, on closer inspection, that some of the translations that are discussed are promising works-in-progress rather than completed translations. I may be humor impaired, but I also felt that Byron Sewell's spoof on translations, with an ironic discussion of his translation of *Wonderland* into the imaginary Zumorigénflit language, was unnecessary and

inappropriate for what is primarily a serious scholarly endeavor.

Alice in a World of Wonderlands declares itself to be "the most extensive analysis ever undertaken examining one English language novel in so many other languages." Michael Suarez in "Alice and the Global Bibliography: Reading the Whole Book" praises the three-volume study as "a remarkably comprehensive bibliography of the translations of *Alice* in 174 different languages and dialects." He suggests that the three-volume set can serve as a model for transnational translation studies. This is a monumental study of the translations of the *Alice* books, but like all monuments, it will eventually age over time. Additional translations of the *Alice* books will appear, and perhaps there will be updated editions in the future reflecting even more translations. One can only imagine the size of the updated edition of *Alice in a World of Wonderlands* in 50 or 100 years, given the continued global interest in the *Alice* books. Let a hundred new translations of *Alice's Adventures in Wonderland* bloom.

✱

*Beware the Little White Rabbit:
An Alice-in-Wonderland-
Inspired Anthology*
Shannon Delany,
Judith Graves (eds.)
Leap Books, 2015
ISBN 978-1616030421

Rose Owens

When you turn 150 years old, it's only natural that everyone who has grown up with you, engaging with you and sharing your life, would want to celebrate, to shout your story from the rooftops. So it is with Alice and her many adventures, and the multiplicity of her fans all have their own take on the matter. Thirteen reimaginations of Carroll's classic tale have come together in a young adult collection by the name of *Beware the Little White Rabbit*.

Alice is alive in these stories, battling the world around her with ingenuity, street smarts, and a palpable sense of wonder. Some of the stories are looser than others with their interpretations, with subtle allusions to the original tale, and these are the more successful stories. The readings that forge their own path, not relying heavily on Carroll's work, are fresh, intriguing, and dynamic. In op-



position, the stories that hammer tributes to their predecessor with every other sentence are busy and exhausting, not unlike partygoers bending your ear to brag that they know as much if not more than you do. These are also the stories that are rife with spelling errors or repeated actions (e.g., a character sits down, speaks, and then sits down again).

A few thematic notes that tickled this reviewer: A couple of authors gave their Alice sexual fluidity, showing her falling for, and in romantic relationships with, other women. This brings a strong political awareness to the works. What is Alice, if not a journeyman, a voyager into new worlds of the self, where one is trying to discover who one is, in a shifting and evolving landscape? Not unlike Dorothy in Oz, Alice can easily be seen as a metaphor for the LGBTQ community, and while this interpretation could be used as a ploy for “edginess” or shock value, both these authors treat the sexuality of their Alices as ordinary, and accepted in society without consequence. Refreshing in their candor and matter-of-fact choices, these were a pleasant surprise.

Universally, every story showed an Alice who was displeased with her lot in life, ranging from a lovelorn teen to a woman despondently nursing a plague-ridden family back to health. This reviewer herself never saw Alice as especially “bummed out,” but recognizes that many of these authors may have seen Alice as their disconsolate selves, dying to break free of the constraints holding them back. In this respect, Alice becomes a warrior, a life saver, the gutsy alter ego who does things we only wish we could do, the one who says “to hell with it all” while knocking down her foes with a “snicker-snack.”

Beware the Little White Rabbit keeps spinning, sometimes a bit bossy, a bit mopey, a bit dramatic, but the beauty of it all is that it is

real. Each of these stories is the author’s Alice, the one who brings it all into Technicolor for them. Thus, by celebrating Alice in their own ways, they are bringing her back to life for so many future generations, boys and girls and rabbits and cats who will leap for joy at these busy, rustling pages.



*Alice’s Adventures in
Wonderland Decoded*

David Day
Doubleday, 2015
ISBN: 0385682263

Rose Owens

During my college education, I took an enlightening course on “Hermeneutics,” taught by a very wise man. Of the many things he taught us during this course, the one that has stuck to my ribs all these years later is the danger of getting ahead of oneself. It is very easy, and sometimes quite tempting, to draw any number of exaggerated interpretations when dissecting fiction and the author’s intent. For some, the urge can become that much stronger when the author is long since gone from this earth while remaining a household name. In fact, the more mysterious the author’s motives in the work, the better! One can draw all kinds of conclusions, and with any contemporaries well out of the picture, who’s to say one’s tripping the light hyperbolic?

This could be an intriguing parlor game, one where a group of comrades create a fantasy life for any number of hallowed figures, and are brought to tears of laughter with “Elvis is an alien”—esque theories. The danger is when authors take these liberties, run with them, and become so extreme and dogmatic with their “facts” that the reader’s initial guffaws of bemusement turn to groans and exasperated sighs.

So it goes with *Alice’s Adventures in Wonderland Decoded: The Full Text of Lewis Carroll’s Novel with Its Many Hidden Meanings Revealed*.

To be fair, the book does have its charm. The layout and design are very pleasing to the eye, with full-page photos, paintings, and diagrams, all used quite well to illuminate and back up the text on the page. However, beauty is only skin deep, the enchantment begins to fade, and the tedious and often confusing theories rapidly overwhelm the reader. These range from Alice as a stand-in for Queen Isis of Egyptian mythology (the Pool of Tears is the Nile, where Alice must wash away her sins) to an oft-repeated metaphor of Wonderland as a Rosicrucian map to theological and emotional enlightenment. This is without mentioning the many different “inspirations” that supposedly informed each character (did you know that the Cheshire Cat was an amalgamation of a professor of Hebrew at Christ Church, Socrates, the Sphinx, and a geometric curve?). One begins to hunger for a page of Carroll’s *Alice* with just one annotated theory, rather than a handful.

What’s more, the annotations themselves can be confusing in their style and content. Frequently, an annotation will continue onto another page, putting it next to an entirely different annotation; your clue that these are different topics is a very faint change in the text color (i.e., dark brown to dark green). In addition, the annotations sometimes refer solely to events that have yet to occur in the book; when that event occurs, the same annotation, with some words rearranged, will reappear, providing no new insight, but annoying repetition. This creates a confusing back-and-forth for the reader, perhaps meant as a playful discombobulation mirroring Alice’s adventures (but that suggestion, I fear, is falling into the same trap that I am critiquing). Annotations usually enhance a work; in this case, Alice is drowning in another

pool, one watered by aggressively ambitious intent.

All in all, although the book is handsomely designed, and clearly a project that took some time, I finished it not only exhausted, but confused. Perhaps I am not learned enough to understand the theological, mathematical, and philosophical motives behind the Hatter's label ("In this Style $10/6$ "), but "at this rate" (yet another term granted wildly important significance), I'd prefer to remain in the shadows.



*Alice's London Adventures
in Wonderland*

Sarah Elizabeth Beaumont
Two Monkeys Publishing, 2015
ISBN 978-0-9932055-0-7

Cindy Watter

Among all the mashups, reworkings, pastiches, and homages to Carroll's classic, here is one that adheres carefully to the original text, without being a plagiarism (Carroll is listed as co-author). Sarah Elizabeth Beaumont's *Alice's London Adventures in Wonderland*, illustrated with her own charming pen-and-ink Tenniel-inspired drawings, is an amusing odyssey through a London that Lewis Carroll would barely recognize. Beaumont's Alice is a twenty-first-century Londoner now (she has abandoned ChCh for the suburb of Hendon), and she leads the reader past more than a hundred landmarks, from Trafalgar Square (which she floods with her tears) to the Shard. The reader might wonder what Carroll would have thought of all those changes. Given his dislike of the renovations at Christ Church, he might well have hated much of the new "starchitectural" London, but certainly he would have enjoyed the London Eye.

Alice has undergone a significant class shift in this edition. She is no longer the pampered darling of the rectory, but has moved to

Hendon, as stated above, and actually seems to have some concerns about schoolwork and exams. Remarkably, she knows about the socialist state, and even advises some of the creatures she encounters about legal aid. She's not above fare-dodging on the Underground (and that is a perfect name for the subway system, in this context). What is most surprising is that she has an aunt who won a "trip and fall" suit, suffered on her way to a bingo game. Alice even knows the exact amount of the award (£5,000). Somewhere, Mrs. Liddell is having the vapors.

Beaumont's pictures are delightful, and complement the originals nicely. She combines a Tenniel-esque style with a recognition of today's pancultural London scene. A frog and lizard with aggressively spiked hair stroll past Alice in the Camden Passage. The caterpillar fits right into a shisha cafe, exhaling a cloud of smoke that has the "overpowering aroma of strawberries." The Mad Tea-Party becomes a take-away curry lunch in Regent's Park. There is a gentle mockery of Masterpiece Theatre-style London when a tailcoated junior minister (Tory, no doubt) is embodied by a polecat ferret.

The parodies in *Alice's London*—actually, parodies of parodies—are generally clever. "You Are Old, Father William" becomes "You Are Old, Father Thames." The great river happily tells its story, including the era of "The Great Stink":

It got to a point when it couldn't
get worse,
And diseases did people contract,
When even Prince Albert was
wheeled in a hearse
It was sure time to clean up my
act.

Some are left untouched, such as the inimitable "Fury said to the mouse." However, it is embellished

with images of the London bridges, in the fashion of a guidebook. In fact, it would be entertaining to explore today's London with this book, from the wilds of the Edgware Road to the sedate splendor of Buckingham Palace.

With all the silliness, there is a poignant incident in which Alice encounters a tramp, and her response shows that she is familiar with the works of George Orwell. Alice wonders if the man is doing research for a book, and looks around and observes, "There must be a lot of money around here." The tramp replies, "That's the irony of the thing." Alice, "pleased to be having a conversation with someone who was neither alluding to her monumental proportions nor threatening to cut off her head," gives him a samosa that has, luckily for the poor tramp, grown to a heroic size, like Alice. It is a small incident, but a reminder of the other side of Cool Britannia.

While the book is very enjoyable, there are a few issues that must be mentioned. First, the layout is a bit awkward: The paragraphs are not indented, but there is no double spacing between paragraphs; as a result, the reading rhythm and, occasionally, comprehension are compromised. Next, there are at least three instances of the "its/it's" error, and the odd homonym confusion ("heals" instead of "heels"). There is at least one error in capitalization. This is simply careless copyediting. On page 40, Alice tells the caterpillar that she had tried to recite "How doth the little busy bee," but the poem does not appear in the text, which is disappointing, as other parodies are quite clever. The last, rather disjointed page of the book needs editing. However, these are minor problems. *Alice's London Adventures in Wonderland* is a beguiling book for a lazy afternoon. The author clearly loves Lewis Carroll and London and has a whimsical sense of humor.



Alice in Manhattan

Photographs by Dan Hirshon
Six State Press, 2015
ISBN 978-0-9967961-0-1

*Alice in Central Park –
Statues in Wonderland*

G. A. Mudge
Fotobs Books, 2014
ISBN 978-0-9908227-0-7

Two Alice Statues in Central Park

G. A. Mudge
Fotobs Books, 2015
ISBN 978-0-9908227-1-4

Mark Richards

New York City and its inhabitants are very photogenic, and, perhaps more than any other city, its familiar images have dominated the way we feel about it. Steichen's iconic Flatiron Building, Weegee's street-scenes crammed with creatures of the night, and Avedon's Dylans and Marilys all reveal the city's star quality, its boldness and love of life. It is easy to see why a photographer should be drawn to New York.

In his book, subtitled *A Photographic Trip Down New York City's Rabbit Holes*, Dan Hirshon takes a very different approach. On the one hand, this is a collection of 65 images of the people, architecture, and urban landscape of Manhattan. On the other, it is an imaginative reinterpretation of *Alice's Adventures in Wonderland*! As a photographic record of the city, it stands up very well against its numerous predecessors, surely as a result of Hirshon's approach of not looking for stars and performers, but observing his surroundings as someone thrust into a land of wonder. Each image is accompanied by a quotation from *Alice*—or, perhaps one should say, each image “illustrates” a piece from the book. These pairing are often done with humor and are always astute, but, most importantly, the images frequently convey the same feelings we might have when we read the book. For example, the

sense of uncertainty one has when Alice starts to follow the rabbit and peers down the rabbit hole is “illustrated” by dark images of a subway platform—inviting, but invoking a feeling of trepidation. Alice's joy at finally arriving at the beautiful garden is portrayed with a peaceful image of the Burnett Statue in Central Park, carefully placed to follow the craziness of an image of the Flatiron building and clock. This well-produced book succeeds on many levels and would be appreciated by people of all ages. It is a wonderful idea, nicely realized, and it might just change the way we all observe New York.

The book has now gone into a second edition, with a new cover, some different photographs, and a better overall design. Hirshon is keeping the project going with a website (aliceinmanhattan.com) to which he regularly adds new images, and which contains a beautifully made short animation based on the photographs.

Mudge's first book shares some common ground with Hirshon's—being a collection of photographs in which the viewer experiences Manhattan's Central Park as a real-life Wonderland. Two of the many statues, memorials, and sculptures in the Park are inspired by *Alice*: the famous Margarita Delacorte Memorial (which features in many an LCSNA member's photo album) and the slightly less visited, but equally charming, Sophie Irene Loeb Fountain. Mudge takes the view that walking through the park and meeting these memorials bears a similarity to the way Alice bumps into various characters during her adventures, and it doesn't take a lot of imagination to start seeing the other works of art in the park as somehow inspired by or representing characters from Wonderland. Mudge began this project many years ago and originally intended to link every statue with

the *Alice* books, using quotations in the way Hirshon does. As the project evolved, however, the true history of the works became more important than any kind of Alice fantasy. The result is a fascinating, albeit a little quirky, book about the statues in the park, which have all been well photographed and well researched. Over all, the book has a slight self-published feel to it, but the clarity of the images is remarkable; ensuring that the photography was good and the images well printed was always the top priority.

The second book is a simpler affair, being a collection of fine images of just the two *Alice* statues, including close-up photographs of details and brief accounts of their history. This might fit more easily into a Carroll-collector's library, but would be less interesting to a general audience than Mudge's earlier book.



After Alice

Gregory Maguire
Harper Collins, 2015
ISBN 9780060548957

Ray Kiddy

First, you will need to decide: Will you read *any* homage or pastiche of the Alice books? Many will not. There have been heinous literary crimes committed in the name of “honoring” Alice and Lewis Carroll. But if you do read any of these books, you will find this one very well written and, perhaps, unobjectionable in its use of the material. Alice is of course not at all the main character here. She appears but seldom. She is more often referred to, but she only indirectly drives the action of this book.

It is not surprising that this book is a professional-quality effort. The author has many books to his name and has written books for children and for adults, many based on themes from children's literature. His book *Wicked: The Life and Times of the Wicked Witch of*

the West was adapted into a musical that is still playing on Broadway and the West End, where it has been since 2006. His other books have played off Cinderella, Snow White, and, in a series for children, *Hamlet*. A main character of this book, named Ada, follows Alice, but from an odd angle, in much the same way that Tom Stoppard's characters Rosencrantz and Guildenstern follow Hamlet.

One of the best things about the book is the author's verbal silliness. It seems to respectfully evoke Carroll and does not imitate him. Here are a few examples:

Rosa Rugusa said loftily to Ada, "I suppose you could call me a princess. The royalty of beauty. While you . . . well, you aren't beautiful at all. Indeed, you're not like any child I've seen before."

"Have you seen many little girls?"

"Never a one."

"Then I couldn't be like her. There's no one to be like."

"And indeed you aren't. Couldn't be more different if you tried."

This is from a conversation with the White Queen:

"What is your occasional table when it occasionally is something else?"

"I choose not to recognize it when we pass on the street," replied the Sheep.

"Sometimes it is an ornamental iron fawn in a dubious coiffure, sometimes a wheelbarrow putting on airs. I cut it severely."

And another, with Ada asking:

"Where are we?"

"I have no idea. It seems perhaps to be a Zoological Plantation of some sort. I think we are the exhibits. Do you see the bars behind which we are caged?"

"Begging your pardon, but I am no specimen."

"Oh, you most certainly are. I believe you may be a fine example of a Rogue Child. No one seems to be hunting after *you* to fetch you from this durance vile."

"I believe travel has made you confused. This is simply a garden path."

"Such ignorance in the young. If you think you are so free, try straying from your path. You should know the truth about captivity. Go ahead, my dear. Try."

After Alice starts, as one might expect, after Alice has gotten lost. Nobody is surprised that she is lost. She is vague and somewhat otherworldly, and nobody keeps a very good watch on her. Ada, one of her only friends, also has a reputation as a lovable child. She and her older sister, Lydia, are the main protagonists of the novel.

While Ada navigates Wonderland following Alice, Lydia is being sent to find both girls and wanders around Oxford in pursuit of them. She deals with, at various points, a governess with rather too much to say; an abolitionist and his young charge, a black boy from the West Indies; Charles Darwin; and Charles Dodgson himself. This last episode does not name Dodgson, but evokes him from some of the sillier misconceptions of his character. He is found trying to arrange a photograph. One cringes a bit reading this scene, but it is at least very short and over quickly.

Oxford is beautiful at this time of year, but Lydia is preoccupied with her relationships to others, and to what extent they should be those of an adult or those of a child. She obviously sees the dangers in adulthood. The boy, named Siam, wanders with Lydia for a while and eventually ends up with her in the Wood Where Things Have No Names. Perhaps passing comment on Oxford, he decides to live in the Wood. Given his experience of slavery, ignorance clearly is bliss, and it seems

that forgetfulness is much appreciated.

But this book is not strident about any point it makes. Maguire is obviously too steady a writer and, if he makes a point at all, it is subtly done and thereby more provoking of thought.



Alice's Adventures in Wonderland
Illustrated by 150 Artists
Pickatale, 2015

Andrew Ogus

This luxurious, oversize celebration of the 150th anniversary takes the logical step of employing 150 far-flung artists to illustrate the singular text of *AAIW*. Russia, the Philippines, Montenegro, Cyprus, and Brazil are only a few of the many countries represented. Talk about herding Cheshire Cats! Each right-hand page contains a short burst of text (sometimes a single paragraph), and its facing left page presents an appropriate full-page illustration. Taking care of the sounds so the pictures make sense required unusual variations of text width and vertical position, but this approach works in this context. Each artist is generously identified by name and country, both across from his or her illustration and in a list of names in the back. Leafing through the book feels like watching an animated film with happy recognition as the images morph and the story unfolds, giving new life to one's familiarity with the text. The artists' approaches, including style, materials, technique, and quality, vary wildly. There are some pieces one would like to see developed into a fully illustrated independent volume, and some that are best left singular, but over all this work is a delight, and everyone is sure to find something to admire. Proceeds from the book benefit "the Alice in Wonderland project providing facilities for children in

Mongolia to develop creative skills and [to find] new ways of expressing themselves.”

Funded by Kickstarter and sold out, this handsome volume is, most regrettably, not currently available, although there has been talk of a second edition.



Alice's Adventures under Ground,
Illustrated by Charles Santore
Cider Mill Press, 2015
ISBN 9781604335729

Andrew Ogus

The first reaction to this edition of *AAUG* is to judge it by the appealing die-cut cover, which reveals a softly colored picture of Alice falling down the rabbit hole, its style quite unlike those inside. The somewhat casual introduction by distinguished scholar Michael Patrick Hearn includes the disputable remark that this is “the first important re-illustrated edition of *AAUG* since the initial publication of the original Ms. in 1886.” (He is conveniently forgetting the Cottage Classics edition of 2000 with Kim Deitch’s splendid drawings.) A publisher’s note explains that the book “features the unedited first draft of Lewis Carroll’s text alongside the unedited first draft of Charles Santore’s drawings”; (lack of editing would explain the variations in Alice’s footwear). The glossy, highly rendered drawings seem rather far along for a “first



Robert Ingpen

draft.” Charles Santore reveals in a “Conversation” in the back matter that for the most part these are not, in fact, preliminary sketches, but rather final drawings: His next step is to transfer them for coloring for a full-color edition of *Wonderland* scheduled for this fall.

The very modern but pinafored Alice (modeled on the daughter of his wife’s cousin) appears in all the “required” scenes and one or two rarely seen. A vignette of the Gryphon rushing Alice toward the trial is unusual, and its simple style is pleasing. It’s a little surprising to see a frog as a Caucus racer; is it about to be found by the duck? The triumphant, splendid Lobster Quadrille doesn’t require any color—one wonders if that final step will add to or subtract from its strength. In a hopeful emulation of Tenniel’s caricature, the Mad Hatter is based on Bertrand Russell, and the Queen of Hearts, livelier than many of the other figures, is clearly Victoria herself. I am amused; I’m not sure she would have been.



Alice Through the Looking Glass and What She Found There [sic]

Charles Santore



Illustrated by Robert Ingpen
Palazzo Editions, 2015
ISBN 978-0-9571483-9-0

Andrew Ogus

Robert Ingpen describes his first foray in illustrating Carroll, his *AAIW*, as a nightmare. For *TTLG* he freed himself from the constraints of Tenniel and the text, and instead followed a “parallel” path, though his spunky, age-appropriate Alice wears the standard blue Disney dress and Tenniel apron. Ingpen’s brightly colored, cheerful illustrations have the fuzzy and lucid illogic of a dream, and his choices of incident are often unusual and refreshing. Approaching the question of the unvisited squares, two luxurious spreads are devoted to the Looking-Glass landscape, with an intriguing town on a faraway hill (not a principal mountain). Three crowns—red, white and golden—are among the many lovely, apt vignettes. Humpty Dumpty sits in a comfortable niche on his wall, then stands on the ground with Alice to examine an upside-down memorandum book whose arithmetic problem is written with wrongly placed numbers, just as innumerates would dream it.

The design is deeply satisfying, with attractive type and a careful integration of text and illustration. Many spreads are enlivened with full color on the left spilling

over to a text page on the right. A delicately shaded wash falls under a simple pencil drawing of Alice and the goat. It may not reflect the actual words, but it is one of the most appropriately dream-like and beautiful pictures in the book. Each chapter number and title appears on a full-color spread, and a silhouetted character from that chapter then appears above the opening text on the following page. Overall, a remarkable achievement.



Through the Looking-Glass
Illustrated by Ángel Domínguez
Inky Parrot Press, 2015

Andrew Ogas

Fortunately given a completely free hand by his publisher, Spanish artist Ángel Domínguez allowed difficult and painful real-life experiences to inform his eerie, powerful illustrations. In a terrifying frontispiece, Domínguez goes back to Carroll's original plan, and the Jabberwocky leans through the mirror to examine a drowsing, childish, blonde Alice who dreams an older, sexy brunette adventuring through a shadowy "Chessland." Attenuated elephants with delicate wings might almost be more of the well-rendered Looking Glass insects; railway tickets are almost as large as the passengers. But Domínguez takes his responsibility seriously and follows the few descriptions Carroll provided. He says, "Humpty Dumpty's shape reflects his name and so must be kept: an egg is an egg and the illustrator

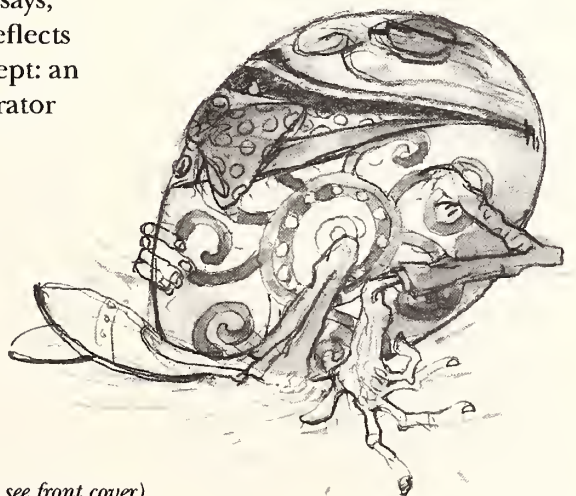
has to shape his preferences to that shape," but it is an egg with articulate expressions, both harrowing and humorous. As others have done, Domínguez portrays Carroll as the White Knight, and in a charming touch, the Red Knight is a self-portrait. Domínguez's pencil is lithe, and his drawings are vivid and alive, whether monochrome or embellished with a well-chosen, limited color palette—largely black and crimson, with occasional blues and yellows. Lovely hand-drawn, illuminated initial caps open each chapter, and spot illustrations often and effectively fall into the gracefully designed text. Let us hope there will be a widely available trade edition; this is the best Inky Parrot book I've yet seen.



The Annotated Sylvie and Bruno
Ray Dyer, PhD
Matador Books, 2015
ISBN 9781784623975

Sarah Adams-Kiddy

Comparisons are odious. Expectations even more so. And yet, as soon as one thinks "an annotated *Sylvie and Bruno*?" it is impossible not to think of the great annotated *Alices* and *Snark* by Gardner (and Burstein) in their various editions, filled with illustrations and pithy commentary. Dyer's edition is . . . not quite that.



Ángel Domínguez (also see front cover)

Its full title is *Lewis Carroll's Sylvie and Bruno, with Sylvie and Bruno Concluded: The Neglected Victorian Fairytale, Annotated and Re-Presented*, and it is subtitled "A New Text Carefully Separated from the Hybrid-Novel of 1889." In Dyer's words, "It was found helpful—indeed necessary—to disentangle and separate two vital strands with which Carroll wove his original story. The child-centered Fairyland-thread is here presented [S&B as *Volume 1* and S&BC as *Volume 2*], whilst the adult-romance Victorian-thread is deferred for appropriate treatment in a future companion volume [*Volume 3*, *Lady Muriel: The Victorian Romance*]." Fortunately, unlike the editor of 1904's *The Story of Sylvie and Bruno*, Dr. Dyer has not removed problematic and transitional text, preferring to choose one thread or another in which to place them. However, the long notes regarding each transition make me question the choice.


This "Annotated Scholar's Edition" does seem to be all-encompassing. In addition to the expected annotations (the notes are at the end of chapters rather than at the side, as Martin Gardner presented them) and the usual preface, acknowledgments, and introduction, it includes a timeline of Carroll/Dodgson's life from 1832 to 1889 (Volume 1) and from 1889 to 1898 (Volume 2); notes to text and illustrations; commentary on the gestation of the books; a discussion of books referenced and referred to in the annotations; and an index to the annotations. Oh, and there are additional notes about all of these.

If I understand correctly, Dr. Dyer has attempted to interest the larger publication houses in his book. When they declined (shame on them), he self-published. Kudos to him for continuing the project, but there are some obvious drawbacks. "Volume 1" and "Volume 2" are printed in one volume, each with its own table of

contents (without page references in Volume 1, for some reason) and introductory articles. This means that the index to Volume 1 is somewhere halfway through the book, and somewhere after that Volume 2 begins—not terribly convenient for scholars trying to reference this book.

Another drawback to the format is that Dyer unfortunately had to eliminate most of the illustrations (two Harry Furniss illustrations are included—cover and frontispiece—and facsimile title pages from the 1898 People’s Editions of *S&B* and *S&BC*). I understand this decision, and the editor’s decision to focus his notes on the text, but the illustrations are such an integral part of the story and are so clearly missing. The illustrations are listed (minus the five to be included in Volume 3) at the beginning of each volume. The placement of each is identified in the text and there are endnotes about several. In addition, the notes on the Carroll/Furniss working relationship, the mention of Furniss’s admission to having used his own children as models for Sylvie and Bruno, and references to inconsistencies and additions in the illustrations leave the reader longing to see what they are referring to and feeling the lack of a deeper discussion of them.

To conclude, I am not an *S&B* scholar (I suspect there are not too many out there), so perhaps I am not the target audience for this book. However, to get more *S&B* scholars, we first need to create *S&B* fans. This is not the book to do that, but I feel it is a step in the right direction, if only to show us what we have been missing. Perhaps it will generate enough interest from the Carrollian crowd to generate a similar book for the uninitiated.


*Alice’s Adventures in Wonderland
and Through the Looking-Glass*
 Edited by Richard Kelly
 Broadview Editions, 2015
 ISBN: 9781554812417

August A. Imholtz, Jr.

“The Broadview Editions series,” as this fine independent Canadian publisher notes, “is an effort to represent the evolving canon of texts in the disciplines of literary studies. . . . A distinguishing feature of the series is the inclusion of primary source documents contemporaneous with the work.” Richard Kelly’s new *Alice* compendium does exactly that. In academic jargon it is what is called a “source book,” for it contains the following: full Tenniel-illustrated texts of *AAIW* (86th thousand) and *TTLG* (61st thousand), *Alice’s Adventures under Ground* with Carroll’s own drawings, Carroll’s “Alice on the Stage,” excerpts from Dodgson’s diaries and letters, reminiscences of Carroll by Alice Hargreaves and Isa Bowman, contemporary reviews of *AAIW* and *TTLG*, a small selection of Carroll’s photographs, major critical essays, and more. Having all of these well-chosen items between two covers makes this an ideal book for students—high school and beyond—as well as for the common reader who wishes to better understand the classic *Alice* stories and something of their creator.

Kelly adds footnotes to *AAIW* and *TTLG*, though surprisingly not to *Under Ground*, where at least a few clarifications and comments on the relationship between the original and the final tale would not have been amiss. The notes are less discursive than those of Martin Gardner, and generally less intrusive. Some of them even raise further questions. For example, in commenting on the scene (text and illustration) in Chapter IX of *AAIW* where the Duchess says: “I dare say you’re wondering why I don’t put my arm round

your waist . . . the reason is, that I’m doubtful about the temper of your flamingo. Shall I try the experiment?” Kelly notes, “There is something chilling about this scene. The Duchess, a grotesque female with the face of a man, relentlessly invades Alice’s space. Her use of the word experiment and her concern for the temper of Alice’s flamingo seem to veil a sexual innuendo.” Maybe. The profile of the Duchess certainly does look rather masculine, although that may be simply the fault of John Tenniel and Quentin Matsys; the words, however, are Carroll’s.

Kelly’s first *Alice* sourcebook was published in 2000 and did not include *TTLG*, nor did his second edition in 2011 have it, although the introduction was slightly expanded. The introduction to this 2015 edition, however, is both an improvement over the other introductory essays and longer. It is well worth reading because of its commentary on the texts, analysis of how Alice is pictured, and discussion of logic and philosophy in the *Alice* books, concluding with a Bergsonian assessment of humor in Carroll. Here are a few examples of points Kelly makes in his essay.

He outlines the goal of his book at the beginning of his essay:

There appears to be something in *Alice’s Adventures in Wonderland* for everyone, and there are almost as many explanations of the work as there are commentators. And, indeed, it is helpful for the curious reader to know something about Carroll’s linguistic playfulness, his work in logic and mathematics, his religious opinions, his romantic nostalgia for childhood, his unusual sexuality, and his preoccupation with death. The ideal common reader, however, may be one who can judiciously select and balance the various critical approaches to *Alice* without losing sight of its sparkling wit and hilarious humor.

In Alice's confrontation with the Caterpillar, Kelly sees Alice's dress itself as a mushroom-like shape. And in partial answer to the question of why Carroll abandoned language for pictures to define the physical appearance of his major characters, he says:

Alice's Adventures in Wonderland, unlike the works of Dickens or Doyle, is not a piece of traditional fiction that derives its power from creating the illusion of reality and believable characters who interact with one another. Carroll's work is far more abstract and focuses upon language itself. Insofar as the text is concerned, the Hatter, the Caterpillar, the Cheshire Cat, and many of the other characters define themselves through their dialogues as witty masters of the language who seem eager to engage in jousts with their curious visitor.

Finally, Henri Bergson argued that central to the concept of "the comic" is the tension between rigidity and suppleness, and the *Alice* books, in Kelly's view, embody the battle between rigidity and suppleness. He proceeds to say:

Alice embodies secure conventions and self-assured regulations. In Looking-Glass Land the rigid rules of chess are set against the relatively undisciplined behavior of humans, thereby reversing the situation.

The book's cover photograph by an unknown photographer shows an engagingly haunting scene from the Mad Tea-Party of the Opera Comique Theatre's 1898 London performance of *Alice in Wonderland*, with a most pensively wistful Alice facing the audience. A tall but quite boyish-faced Hatter and a large, not too intelligent looking March Hare, with the de rigueur straw between his ears, are both looking down at the extremely oversized head of the Dormouse.

Professor Morton Cohen's praise of the first edition of Kelly's *Alice* perhaps went a bit far: "Altogether it is a splendid cornucopia that is bound to become the ultimate *Alice* for us and for generations to come." In addition to Kelly's "cornucopia," there have been other "source books" somewhat similar to his, such as Donald Rackin's Masterwork Studies edition of *Alice* and Donald Gray's Norton Critical Edition of *Alice*, both of which are now back in print.

And as Richard Kelly himself wrote at the conclusion of his review of a new edition of *The Rectory Magazine*: "On the whole, this is a delightful little edition, handsomely designed and smartly printed . . ." just as this book is.



Lewis Carroll: Photography on the Move

Lindsay Smith

Reaktion Books, 2015.

ISBN: 978-1-78023-519-6

Cindy Watter

Lindsay Smith is a professor of English at the University of Sussex and co-director of the Sussex Centre for the Visual, so she has a natural interest in the photographs of Lewis Carroll. Her lively book—*Lewis Carroll: Photography on the Move*—takes as its thesis that Lewis Carroll's personal writing and his photography are linked. She discusses this over six chapters, taking the reader from the "'Glass House' (Carroll's photography studio at Christ Church) to the seaside resort town of Eastbourne, with stops to discuss train travel, the theater, Russia, and even visits to Carroll's speech therapist. She also declares that it is wrong to say Carroll ever gave up photography, as he was buying, collecting, and exchanging photographs to the end of his life. Photography was a subject that suited Carroll's precise—one might say "persnickety"—personality, and he never

lost interest in it. It was, according to Dr. Smith, "a medium at once thoroughly scientific and wonderfully mysterious," a paradox that was always fascinating to Carroll.

In the first chapter, "'The [Glass] House' Christ Church, Oxford," Dr. Smith discusses the beginnings of Carroll's photography and his Oxford subjects. One of her reflections on Carroll's fascination with photography is interesting:

Carroll was drawn to the magical distinctiveness of photographic representation and its unique physical relationship to time. He recognized that while a photograph, like any other visual image, might benefit from artistry, its physical and chemical existence, always, in some senses, override it.

According to Smith, this could be the reason that Carroll pasted a photograph of the young Alice Liddell over the drawing at the end of *Under Ground*. It might not have been simply because he was dissatisfied with his drawing of Alice.

Smith leads the reader through several environments that influenced Carroll. She discusses his trip to Russia with Henry Parry Liddon in relation to his "costume photographs." Carroll did not take his camera with him on that trip (the only time he ever went abroad). It was a small, portable Ottewell model, but Carroll would have found it difficult to transport the chemicals and plates. Instead, he bought photographs (none survives, but their purchase is in his diaries). He also was fascinated, according to his diary entries, by the wide range of cultures that populated Russia. Smith suggests that this influenced him greatly, and sparked his interest in dressing up children in exotic costume. Carroll describes Moscow delightedly:

. . . white houses and green roofs, of conical towers that rise one

out of another like a fore-shortened telescope; of bulging gilded domes, in which you see as in a looking-glass, distorted pictures of the city; of churches, which look, outside, like bunches of variegated cactus . . . and which, inside, are hung all round with icons and lamps, and lined with illuminated pictures up to the very roof. . .

Dr. Smith notes that this description of a great city includes the telescope, mentioned in *Wonderland* (and Carroll brought one on this trip), and the looking-glass distortion that would appear in a later *Alice* book. Carroll was also captivated with Russian icons and their religious significance to Russians, and bought several. Dr. Smith detects the effect of icons on his photographic style—a child in costume, a direct look at the viewer, and an inscription below the image.

Her writing style is briskly confident, although this reader did get a bit worn down by phrases such as “the materiality of the likeness, increased, as it is, when positioned adjacent to the child’s signature.” She is quite droll when discussing, in a footnote, the extremely remote likelihood of a romance between Mrs. Liddell and Carroll (as might have been evidenced by the missing diary pages, if only one could find them). Smith states that they would have to “contain a level of discursive detail simply absent from the existing volumes.” Speaking of footnotes, this book contains lavish references to other works, and the bibliography is comprehensive.

Lewis Carroll: Photography on the Move is a beautifully produced volume. It is a pleasure to read, with its large elegant typeface, and it has many full-page reproductions of Carroll’s own photos and lesser-known ones that he collected. It is not a substitute for other books on Carroll’s photography, most nota-

bly those of Edward Wakeling, but it is an intriguing adjunct to them.



*Crystal’s Adventures in
a Cockney Wonderland*

Charlie Lovett
Everttype, 2015.

ISBN: 978-1-78201-115-6

Cindy Watter

Wonderland translated into Cockney rhyming slang? Cockney rhyming slang (CRS) is a dialect in which a phrase—for example, “corns and bunions”—is substituted for a word that rhymes, such as “onions.” According to Lovett’s informative introduction, the earliest reference to CRS was in *The Slang Dictionary* (1859), by John Camden Hotten. Charles Dodgson may well have owned a copy of this book. Lovett says that Dodgson, if he indeed knew about CRS, might have had somewhat conflicted opinions about it. Dodgson enjoyed wordplay and created games in which one word was transformed into another (Doublets, and Szyzgies). However, CRS was certainly of lower-class origin, and its vitality and humor were occasionally tainted with vulgarity, which Dodgson abhorred. Lovett, at the end of the introduction, issues two challenges to the reader: first, to create his/her own word games in the style of FEET/FEES/FOES/FOGS/DOGS, in which one transforms a word into the one it replaces in CRS, changing one letter at a time, in the manner of Carroll’s game of Doublets. The second challenge is to find the solution to the “Ball and Batter’s Alice Liddell” (Mad Hatter’s riddle).

My first thought upon reading *Crystal’s Adventures* was that the locutions of CRS were impenetrable; however, after reading the introduction and scanning the most helpful glossary at the end of the book, I found this addition to the Everttype canon more understandable. In fact, at times the CRS

made a sort of sense. (Of course, it is useful to have practically memorized Lewis Carroll’s tale. And a drink—whoops, “tumble down the sink”—helps.) The first example of this curious correspondence is contained in the Cockney version of Carroll’s lovely lyric poem “All in the Golden Afternoon.” The translated line “like pilgrim’s wreath of April showers” (April showers = flowers) calls forth a memory of the Prologue of *The Canterbury Tales*. A less elevated allusion is evoked by “the pool of tears = Britney Spears,” with the image of the pop star in one of her weepier meltdowns hectoring the harried grocery shopper from the front page of a tabloid next to the checkout line.

Some of the expressions are enough to make the reader burst out laughing. Ball of fat = Cheshire Cat, anyone? Or baked bean = Queen? Some are more sinister: King Death = breath, poor relation = station. The linguistic fertility is impressive. At the end of the book, when the older sister of Crystal Palace (Alice) is reflecting on her little sister’s future:

how she would keep, through
all of her riper donkey’s ears,
the simple and heavens aboving
gooseberry tart of her teapot lid-
hood: and how she would gather
about her other little teapot lids,
and make *their* minces bright and
eager with many a strange Jacka-
nory, perhaps even with the down
the stream of Wonderland of
Donkey Kong ago . . .

Yes, it is ridiculous, but the little teapot lids are an engaging image.

The glossary is scholarly, with expressions from Hotten’s *Slang Dictionary*, the *Oxford Dictionary of Rhyming Slang*, the Cockney Rhyming Slang website, and several other sources. Lovett’s contributions to the genre are most creative: Will and Kate = wait, Welsh miner = Dinah, Callooh Callay = croquet, and Hunt the Snark = bark are only a few examples.

ative: Will and Kate = wait, Welsh miner = Dinah, Callooh Callay = croquet, and Hunt the Snark = bark are only a few examples.

All thanks to Charlie Lovett for his love of language and this labor of loopiness. Spend a few Abergavennies on this Captain Cook. After some grease and grime, you will not find it too bread and lard to food and drink in Cockney rhyming slang. You will crocodile, it will be a Bushy Park, and isn't that the point of cobblers' awls?



EVERGREEN

Since our last issue, twenty-one titles have been released by Michael Everson's cornucopian Everttype Publishing:

Alice's Adventures in a Dyslexic Wonderland, Wonderland printed in a font that simulates dyslexia. Daniel Britton designed the typeface, which is almost illegible and slows down the reading pace for nondyslectics so they can experience what the condition is like (ISBN 978-1-78201-129-3). Note should be made of Everttype's previously published, complementary *Alice's Adventures in Wonderland: An Edition Printed in Dyslexic-Friendly Fonts* (ISBN 978-1-78201-126-2).

Alice's Adventures in Wonderland illustrated by Harry Furniss (ISBN 978-1-78201-135-4).

Alis Advencha ina Wandalan, Wonderland translated into Jamaican Creole by Tamirand Nnena De Lisser (ISBN 978-1-78201-154-5).

Balpos Gadedeis Apalhaidais in Sildaleikalanda, Wonderland translated by David Alexander Carlton into Gothic, a continental Germanic language spoken by the Visigoths and Ostrogoths in many areas (most notably Spain and Italy) throughout antiquity and the early Middle Ages (ISBN 978-1-78201-097-5).

Close Encounters of the Snarkian Kind: A Portmanteau Inspired by Lewis Carroll's "The Hunting of the Snark," a sci-fi romp written and illustrated by the ever delightful Byron W. Sewell (ISBN 978-1-78201-134-7).

Crystal's Adventures in a Cockney Wonderland, Wonderland "translated" by Charlie Lovett into Cockney Rhyming Slang. "Translation" is within quotes, as it is more a word game "whose product is much more droll artefact than linguists' lexeme" (ISBN 978-1-78201-115-6). (Review on page 46.)

Folly in Fairyland: Tales Inspired by Lewis Carroll's Wonderland by Carolyn Wells, illustrated by Wallace Morgan, originally published in 1901 (ISBN 978-1-78201-148-4).

I Avventur de Alis ind el Paes di Meravili, Wonderland translated by GianPietro Gallinelli into Western Lombard, a Romance language spoken in Italy (ISBN 978-1-78201-114-9).

Insumansumane Zika-Alice, Wonderland translated by Dion Nkomo into Zimbabwean Ndebele (ISBN 978-1-78201-113-2).

Les Aventures d'Alice au pays des merveilles, Wonderland in the first French translation (Henri Bué, 1869), illustrated by Mathew Staunton (ISBN 978-1-78201-130-9).

Mbalango wa Alice eTikweni ra Swihlamariso, Wonderland translated by Peniah Mabaso and Steyn Khesani Madlome into Shangani, a southern African Bantu language spoken by the Tsonga people (ISBN 978-1-78201-123-1).

Patimatli ali Alice tu Vāsilia ti Ciudii, Wonderland translated by Mariana Bara into Aromanian, also known as Macedo-Romanian or Vlach, an Eastern Romance language spoken in Southeastern Europe (ISBN 978-1-78201-081-4).

The Annotated Alice in Nurseryland, written and illustrated by Byron W. Sewell, purports to be the recently

discovered precursor of *The Nursery "Alice,"* written by Carroll to be read by children "nought to five years old" (ISBN 978-1-78201-152-1).

Ў Прыжы рэ ў Знофэ, *The Hunting of the Snark*, printed in the Deseret Alphabet. The Deseret alphabet was developed in the mid-19th century by the board of regents of the University of Deseret (later the University of Utah) under the direction of Brigham Young (ISBN 978-1-78201-153-8).

На тым баку Люстра і умо там напаткала Алесю, *Looking-Glass* translated into Belarusian by Max Ščur. Belarusian is an Eastern Slavonic language with about 7.5 million speakers in Belarus (ISBN 978-1-78201-149-1).

Охота на Снарка в Восьми Напастях, *The Snark* translated into Russian by Victor Fet, its first full translator, plus extensive analysis of other translations and a bibliography (ISBN 978-1-78201-121-7).

And these updated editions:

Alice's Adventures in Wonderland, the "definitive" text based on the 1897 edition as established by Selwyn Goodacre et al. (ISBN 978-1-78201-125-5).

Alice's Carrants in Wunnerlan, Wonderland translated by Anne Morrison-Smyth into Ulster Scots, second edition (ISBN 978-1-78201-011-1).

Aventurs Alys in Pow an Anethow, Wonderland translated by Nicholas Williams into Cornish, second edition (ISBN 978-1-78201-095-1).

Les Aventures d'Alice au pays des merveilles, Wonderland in Bué's French translation, illustrated by John Tenniel, second edition (ISBN 978-1-78201-131-6).

Алесіны прыгоды ў Цудазем'і, *Wonderland* translated into Belarusian by Max Ščur, second edition (ISBN 978-1-78201-151-4).

ART & ILLUSTRATION

Mary Klein-Misol (host of the 2006 LCSNA meeting) is offering giclée reproductions of her Alice Cycle for sale, including “Acrostic,” “Apotheosis of Alice,” “Curiouser and Curiouser,” “Brothers Tweedle,” “Hatter,” and “Fetish for Cheshire Cat.” She can be contacted through her website.

Adriana Peliano—artist extraordinaire, founder of the LCSBrazil, and beloved speaker at our conferences—recently told us, “Today is my 42nd un-unbirthday, an arcane Carrollian number. So, as a collage alicedelic artist, I decided to open my chest of pictures from many sources I collected throughout my long life and make puzzles over the original illustrations. The intention is not to mirror the book, instead, to disconnect through free associations and curiouser coincidences. These are different from the ones in the Portuguese-language Alice edition I recently illustrated with digital collages [KL 95:60]; these ones are made from paper, scissors, and glue, which means: just one of each in this universe!”

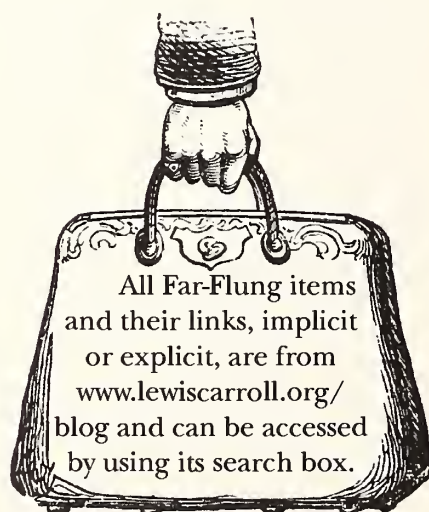
ARTICLES & ACADEMIA

Our own Christopher Morgan, editor of *The Pamphlets of Lewis Carroll, Vol. 5: Games, Puzzles, and Related Pieces*, gave a talk at the Rosenbach Library in Philadelphia on January 21 about Lewis Carroll’s puzzles and games. It was part of the Rosenbach’s Alice 150 “Down the Rabbit Hole” series.

“You might expect the hefty Russian tome *War and Peace* to be the book that Britons are most likely to have lied about reading,” *The Telegraph* wrote in February. “But children’s favourite *Alice’s Adventures in Wonderland* by Lewis Carroll is responsible for the most literary fibs, according to a BBC

survey.” *The Lord of the Rings* and *Anna Karenina* were the other top books that people lie about having read. We wonder how many of those are innocent fibs; has a general familiarity with the story causes people to think that they must have picked it up at some point?

On April 2, Mark Burstein gave a witty, informative talk to G4G12, the twelfth biennial Gathering for Gardner Conference in Atlanta. For nearly a quarter century the Gathering has honored Martin Gardner and his many interests, mainly in recreational mathematics and magic, but *The Annotated Alice*, his most popular book by far, had until this talk never received much attention. Mark’s topic was “What IS It about Alice?” and he concluded the talk by discussing the challenges of assembling the 150th Anniversary Deluxe Edition, joined on stage by Gardner’s son, Jim, who in 2013



had asked Mark to be its textual and art editor.

In conjunction with their exhibition *Arts & Letters*, which included the Dalí and Laurencin *Alices*, the Des Moines Art Center invited Stephanie Lovett to give a lecture on Lewis Carroll. Her illustrated talk on April 21 was titled “Pictures and Conversations,” and addressed aspects of

visual knowing in four areas of Carroll’s life and examined the interplay of verbal and visual information in illustrations, stagings, and films of *Alice*.

BOOKS

Congratulations to the new edition of *AAIW* with Salvador Dalí’s illustrations, edited by Mark Burstein, for winning the prestigious 2015 Gelett Burgess Children’s Book Award in the Commemorative/Anniversary Edition category. Burstein says he “very much appreciates the honor, only finding it somewhat ironic in that the edition was deliberately designed for anyone but children.” It sold out in pre-release and is the largest selling volume Princeton University Press has ever had.

Speaking of which, *The Annotated Alice: 150th Anniversary Deluxe Edition* is already in its second printing, with fifteen corrections, mostly by Edward Wakeling. Completists should be aware.

Yelena Bryksenkova illustrates books in an unusual format: They open up like a concertina. Her *Alice in Wonderland Unfolded*—part of her Classics Unfolded series—was published last year.

A Kickstarter-funded group in the Antipathies (aka Australia, aka Down Under, aka Oz) has come up with a fine facsimile edition of the *Under Ground* ms., complete with a pair of white cotton gloves. For just AU\$500 (US\$375) you can get a hand-bound leather boxed edition;

for AU\$60 (US\$45) a machine-bound bonded leather one.

Speaking of which, The Bradford Exchange is offering an “authentic First Edition Replica recreated in exquisite detail by expert literary preservationists and publishers Charles Winthrop & Sons ... with a FREE gold-embossed dust jacket to protect its heirloom value. Additionally you will receive a FREE exclusive ‘First Edition Collector’s Secrets’ insert filled with information about your book’s original publication and printing, plus stories about the author and the times, complete with photos.” Leaving aside the oxymoronic “authentic replica” and that the distributor is most known for Thomas Kinkadee, this might be the closest many of us can get to owning an 1865.

Pandora Hearts, a comic series by manga artist Jun Mochizuki, has been playing with Lewis Carroll imagery for years now. According to ComicsAlliance, *Pandora Hearts* “takes concepts like the Cheshire Cat and the Mad Hatter and places them in service to a dark magic conspiracy thriller that’s like Final Fantasy meets early Tim Burton.” Alice’s code name is “The Black Rabbit.” Launched in 2006, the final volume (#24) was released on March 22, 2016.

Holmes and Dodgson/Carroll? It is not terribly surprising that these two nineteenth-century literary icons with ontological dilemmas (Sherlockians insisting on treating him as having actually existed, and, at least in the latter part of his life, Dodgson’s denial that he was Carroll) sometimes appear together as dual protagonists in fiction and drama. From novels such as *In Pursuit of Lewis Carroll* (1994), *Sherlock Holmes and the Alice in Wonderland Murders* (2000), and *Sherlock Holmes: The Adventure of the Deadly Illusion* (2013), through short stories such as “The Case of the Detective’s Smile” and “Ali-

mentary, My Dear Watson” from *Sherlock Holmes in Orbit* (1995), to *Sherlock Through the Looking-Glass* (2013), a play, these two have oft been amusingly intertwined. A new novel joins the fray: *Sherlock Holmes and the Adventure of the Grinning Cat* by Joseph W. Svec III. “When the Cheshire Cat, the White Rabbit, and the Mad Hatter turn up at 221-B Baker Street to enlist the help of Sherlock Holmes in locating Alice, who is missing from Wonderland, and Lewis Carroll himself, who is also nowhere to be found, there begins an adventure more stranger and curious than anything Sherlock ever encountered.” The book will be reviewed in an upcoming issue.

Through the Looking Glass: Awakening Your Inner Alice by Sunni Chapman (self-published through Blurb) is a New Age journey to self-discovery based not upon Carroll’s, but Linda Woolverton’s version of the tale (aka the 2010 Tim Burton movie). In her Introduction the author confesses how difficult it was for her to choose “which version to go with.” Huh? From opening with misspelling Carroll’s name in the acknowledgments to misattributing a quote to him on the back cover, this is not really a book for confirmed Carrol-lians—but it is amusing to see the extent of the pervasiveness of his work in our culture. As Max Beer-bohm had the muse Clio phrase Artemus Ward’s infamous comment in Beerbohm’s immortal *Zuleika Dobson*, “ὅστις τοιαῦτα ἔχει ἐν ἡδονῇ ἔχει ἐν ἡδονῇ τοῖα” (for people who like that kind of thing, that is the kind of thing they like).

Aliceheimer’s: Alzheimers Through the Looking Glass by Dana Walrath (Pennsylvania State University Press, 2016) is a daughter’s humorous yet moving memoir of watching her mother’s descent into the disease. Her text and mixed-media illustrations interweave Alice to a high degree. Dana will be speaking to us at the Fall gathering.

Xie Kitchin’s copy of the 1865 *Alice* (with an accompanying photo of her) was up for auction by Christie’s on June 16 but did not sell.

The front cover of *Children’s Fantasy Literature* by Michael Levy and Farah Mendlesohn (Cambridge University Press, 2016) looks innocent enough (from a distance) and the back cover proclaims it “features the work of Lewis Carroll, Frank Baum, [etc.]” Well, in this case the old saw is right. The sweet-looking girl on the cover (a digital mashup of Bouguereau’s *Story Book* and *Child with Flowers*) is here reading the *Necronomicon*, H. P. Lovecraft’s fictional grimoire, and a tentacled monster, possibly Cthulhu, is grabbing her hand. As to Carroll, he’s only mentioned eight times, each one en passant. *Alice’s Adventures in Wonderland* does not even appear in the text!! *Caveat emptor*.



EVENTS, EXHIBITS, & PLACES

New Yorkers voted on their favorite Central Park sculpture to be carved in ice during the Central Park Ice Festival, and, shocker, it was José de Creeft’s *Alice in Wonderland*. To celebrate the victory, artists from the Okamoto studios were to have carved it out of 6,000 pounds of ice on February 13. Regrettably, the event had to be canceled “due to extreme temperatures and high winds.”

On March 24, *The Daily Mail* ran the headline: “Alice in Zombieland: Grade II-listed country house in Lewis Carroll’s old village is turned into a playground for the undead.” A manor hall in Daresbury is to be used for zombie role-playing. Alice and Carroll are mentioned dozens of times in this report, despite their having nothing to do with the haunted house.

Through the Camera Lens: The Photography of Charles Dodgson was on display at the Rosenbach Museum in Philadelphia March 25 through

May 15. "This exhibition explores the relationship between Dodgson and Alice, addresses his photographic processes, comments on Victorian norms of class and childhood, and brings together his sitters' recollections of their photographer, giving the visitor better insight into the creative mind of the man who wrote Alice." Edward Wakeling prepared the exhibit for the Rosenbach, provided its title, and wrote the blurbs and captions.

Chef Sarah Berber at London's Hotel Cafe Royal offered a menu of Wonderland-inspired haute cuisine. As reported by *Blouin Artinfo* ("Art on the Plate: Lewis Carroll's Alice in Wonderland Reimagined as Art Desserts," March 5), just listen to this: "It only gets curiouiser and curiouiser with Berber's fantastical Alice in Wonderland-inspired dessert creations. There is the Queen of Hearts, a concoction of raspberries, champagne and, yes, roses; the Mad Hatter, expertly assembled with black forest gateau, kirsch and cherries; and finally, Eat Me, Drink Me, made with Snickers and a chocolate malt shake you can simultaneously bite into and drink up. Guests who know exactly what they want can go for the four-course Pick'n'Mix menu that lets them select from both a sweet menu and a savory one, including the White Rabbit with Acapella cheese, artichokes and black truffle; and Salmon Tart with silky avocado."

A Moscow exhibition called *Alice in Wonderland* was extended to the end of April. A tribute to the fact that Russia was the only country Lewis Carroll visited outside of England, during his jaunt there in 1867 (that is, if you conveniently overlook the ones he traveled through: France, Belgium, Germany, and Prussia), this exhibit has an array of illustrations and "the honor of presenting the beautiful stained-glass windows by British artist Geoffrey Webb for the

first time, which decorate the chapel in Daresbury, Cheshire, in the cherished home of the famous writer." There were also interactive funhouse-mirror sections and the like for families.

An Electronic Dance Music (EDM) Festival on March 19-20 in California's Inland Empire was called *Beyond Wonderland*. According to LAist, "The name of the two-day EDM festival is already suggestive of Lewis Carroll, and some festival goers ran wild with the theme."

Mentor Me's 2016 Ball in Petaluma, California, a fundraiser for the local mentorship program, was, as always, Wonderland-themed. The Mad Hatter Ball also inspired window displays. Daedalus Howell of the *Rivertown Report* tells us, "Petaluma Textile & Design boasts a full-on tea party in its Western Avenue storefront and Sienna Antiques on Petaluma Boulevard has tableaux of life-sized 'playing card people.' Turn the corner onto Kentucky Street and Copperfield's Books pays homage to the March Hare's obsession with time."

VitraHaus, the flagship store in Weil am Rhein, Germany, of the high-end (think Eames) Swiss furniture manufacturer Vitra, commissioned architect/designer India Mahdavi to make an exhibit/playroom on their top floor with an Alice in Wonderland theme.

INTERNET & TECHNOLOGY

If you couldn't get enough of Scarlett Johansson's silky voice in the movie *Her*, there's two hours and forty-four more minutes of ScarJo on Audible, reading, you guessed it, *AAIW*, directed by her sister, Vanessa. Tim Gerard Reynolds's does the Audible honors for *Looking-glass*, also released by Dreamscape on 3 audio CDs. Tim is an Irish-born, New York-dwelling actor whose work mainly appears on audiobooks. He apparently

manages to recite the first stanza of "Jabberwocky" appropriately backwards at its first appearance.

Also in aural delights, the great Bandersnatch Cumberbund, better known as Benedict Cumberbatch [KL 88:33], has recorded "The Jabberwocky" [sic] for Poetic-Touch.com. Famed for his mispronunciation of "penguin," over Wagner in the background he manages to mispronounce "borogoves" as "borogroves" twice!

MOVIES & TELEVISION

The final film with legendary British actor Alan Rickman was released May 27. That's right, *Alice Through the Looking Glass* is upon us. There have been several new trailers in the past few months, and we've learned many curious new things about the James Bobin-directed follow-up to Tim Burton's *Alice in Wonderland*. Alice is in a steampunk madhouse for hysteria! The villain is Time itself, played by Sacha Baron Cohen! (One trailer dropped on Daylight Savings Time, insinuating that the character Time was responsible for the missing hour.) Only 21 other films have made more money than the 2010 Disney hit, so a sequel with most of the returning big names (including Rickman as the Blue Caterpillar) could make impossible amounts of cash before breakfast.

By order of the USSR State Committee for Television and Radio in 1981, Kievnauchfilm Studio in Kiev produced an animated series of three nine-minute episodes of a Russian-language *Alice in Wonderland*. Director Yefrem Pruzhansky and writer Yevgeny Zagdansky adapted it from the translation by Nina Demurova. The music is by Vladimir Bystryakov, but some was, ah, borrowed from a few uncredited composers (e.g., Mozart, Respighi, and Boccherini) and pop groups. Voice talents are pro-

vided by some of the USSR's best actors; Alice was voiced by Marina Neyolova. The same studio and cast followed up with a four-part *Looking-glass* a year later. All on YouTube.

Another excellent animation was created by the Buenos Aires-based studio Plenty, using Alice and the tea party to promote a charity. *We Need to Talk about Alice* was commissioned by New Zealand-based agency String Theory and created to be part of Good Books's "Great Writers Series." This collection of short films promotes the nonprofit online charity bookstore Good Books International, which sells books and donates all proceeds to Oxfam. A white-haired, tattooed, rather grown-up Alice attends a tea-party with Hunter Thompsonian overtones in both 3-D and conventional animation sequences. The Tea Party invitees also include a rose that is "dreadfully allergic to itself."

Andrew Sellon introduced the 1933 film of *Alice in Wonderland* on December 6 at the Film Forum in New York, New York.

A live radio production of *Alice in Wonderland* was presented by the Post-Meridian Radio Players at the Responsible Grace Church in Cambridge, MA, March 25 through April 2. The adaptation was by Jeremy Holstein and Mindy Klenoff.

On the April 6th PRI radio broadcast of the show *Selected Shorts*, guest host Cynthia Nixon introduced readings from two chapters of *Wonderland* and one from *Looking-glass* in a program titled *Curiouser and Curiouser*. Ari Graynor read "The Pool of Tears"; Sonia Manzano read "The Mock Turtle's Story"; and Dan Stevens read "Humpty Dumpty."

Richard Linklater's latest film, *Everybody Wants Some*, contains a scene of college kids doing a

skit of the Mad Tea-Party as a dating game, with some of the participants dressed up as Alice characters.

MUSIC

On March 25, David Del Tredici's *Child Alice* was performed by the Boston Modern Orchestra Project, conducted by Gil Rose at New England Conservatory's Jordan Hall, with soprano Courtney Budd. *The Wall Street Journal* called the performance "stunning" and the music "the most ambitious" of Del Tredici's Alice pieces. Alan Kozinn's detailed and glowing review tells the composer's history and describes the 2¼ hour piece. "Themes from 'In Memory of a Summer Day' return, fleetingly, in the later sections, and the same combination of grand Romanticism, controlled cacophony, relentless drive, and high volume levels prevails throughout the score." Gil Rose recorded the piece for the BMOP/Sound label, due out in 2017.

PERFORMING ARTS

Opera Holland Park produced a family opera version of *Alice's Adventures in Wonderland* back in 2013, written by Will Todd and Maggie Gottlieb. There is now a recording on Signum Classics, available on CD and at iTunes.

The Ball State musical *Mad World* made another appearance on January 9 as part of Kennedy Center American College Theatre Festival, Region III, in Milwaukee, WI. With music and lyrics by Steven Schmidt and Christian Guerrero, *Mad World* "is an exhilarating new musical centered on Dodgson's creation of *Alice's Adventures in Wonderland* and *Through the Looking-glass* and his obsession with the young heroine, Alice, who inspired a global phenomenon."

THINGS

What's a tea-party without its prime ingredient? Simpson and Vail of Brookfield, Connecticut, debuted a Literary Tea Line, including authors such as Dickens, Dostoyevsky, Joyce, and, yes, our man. Lewis Carroll's Black Tea Blend consists of Black Tea, Rose Congou tea, flavoring, and malva flowers.

TeeFury had a Good Friday special, with a stylish Alice and Cheshire Cat t-shirt for sale on that day only. They also released a Wonderland-themed "ugly sweater," which looks like a classic granny sweater design printed on a sweatshirt.

Alice has hawked many products over the last century and a half. Is this the first time she's been used to sell toilets? The December issue of *Vanity Fair* featured a one-page ad for American Standard's DXV's SpaLet, with Alice in a blue dress, a cat, and the fancy new john.

The Mad Hatter's face graces a beer bottle once again. Michigan's New Holland Brewery has added Mad Hatter Midwest India Pale Ale to their Hatter line alongside the Tasmanian Hatter and White Hatter. On the label: "An unshaven red-hatted fellow surrounded by hop cones. He looks like a dark-haired, tipsy Tom Petty." (The 10/6 label on the hat clearly indicates this is our Hatter and not Tom Petty.)

On March 30, LEGO announced its 18th collection of blind-bag minifigures, this one featuring "iconic" Disney characters, including Alice and the Cheshire Cat. She's holding a bottle labelled "Drink Me" and a very small cake.

A fine line of "Wash Me Wonderland" soaps is now available on Etsy, with art by Raul Contreras of *Alice's Bloody Adventures in Wonderland* fame (not to worry, these drawings are completely tame).

